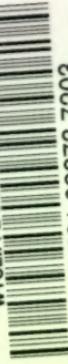


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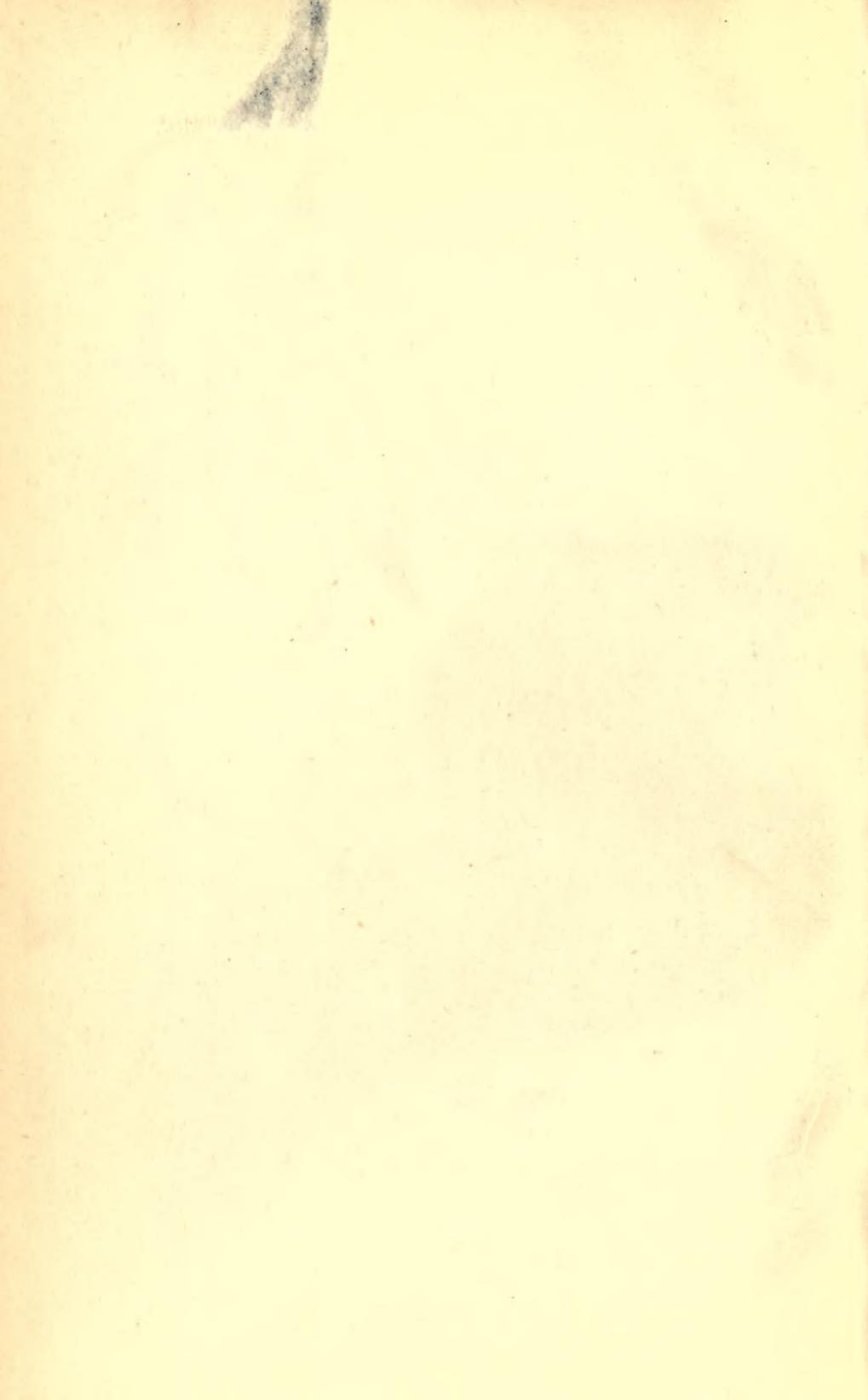
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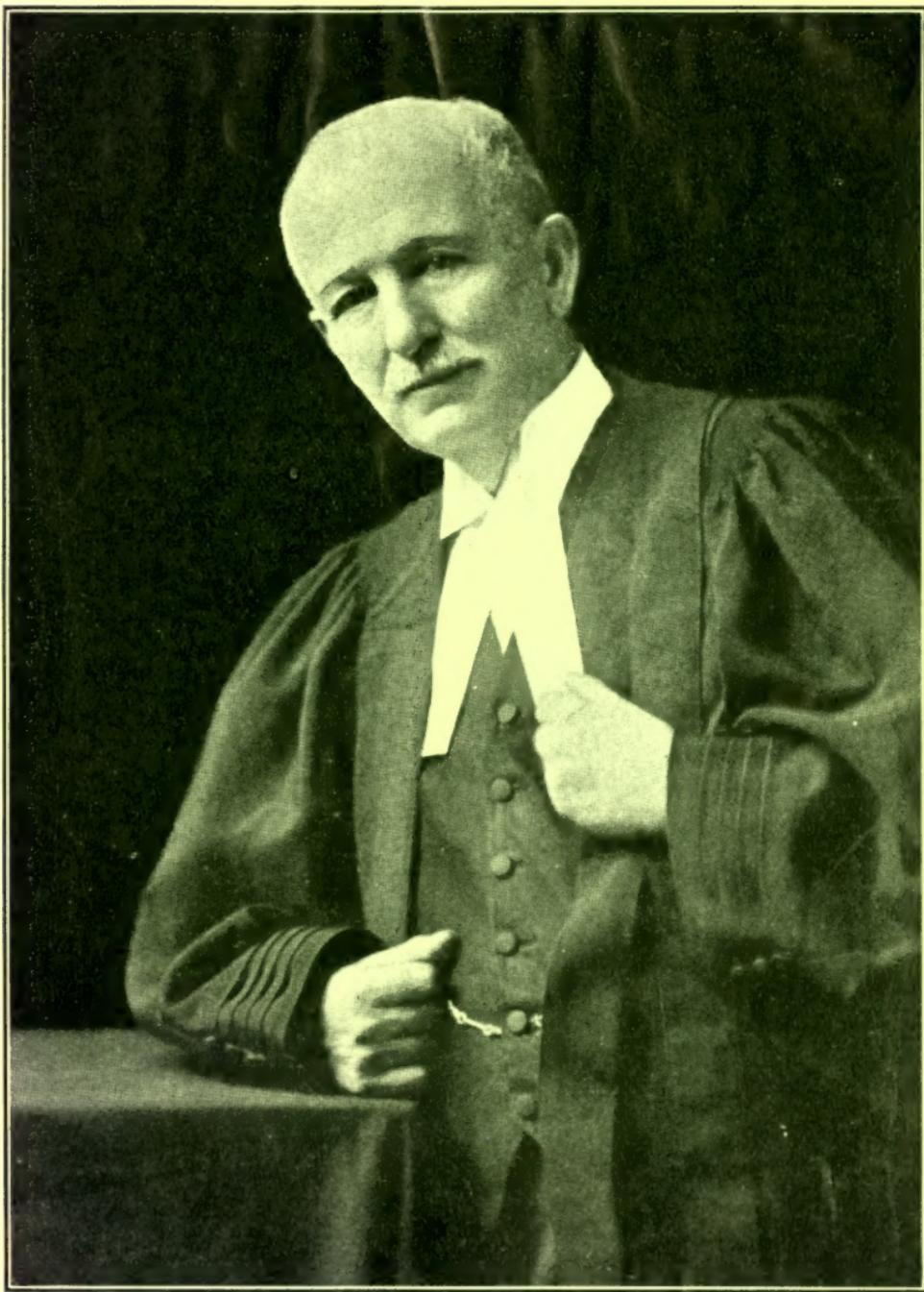
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THE MUSIC OF
THE CHURCH HYMNARY
AND
THE PSALTER IN METRE

THE MUSIC OF
THE CHURCH HYMNARY
AND
THE PSALTER IN METRE

ITS SOURCES AND COMPOSERS

BY
WILLIAM COWAN AND JAMES LOVE

HENRY FROWDE
EDINBURGH, GLASGOW, BELFAST, LONDON
AND NEW YORK

1901

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PREFACE

THIS work has been undertaken with the object of supplying, in a form convenient for reference, information regarding the sources and composers of the music of The Church Hymnary and the companion volume The Psalter in Metre and Scripture Paraphrases with Tunes.

The book is divided into two sections, historical and biographical.

In the former section the aim has been to give under the name of each tune, chant, and special setting, the exact title and date of the book or other publication in which it originally appeared. This is followed by such information as has been obtainable in regard to the words for which the music was composed, the changes which it has undergone, and any other particulars of interest as to its usage and history. In a few cases, in spite of much research, it has not been found possible to name definitely the original source of the music, and in others further investigation may reveal an earlier source than that now cited; but in each instance every care has been taken to verify the statements made, and it is believed that these may be taken as at least reliable starting-points for future research. At the end of this section there is added a list, arranged in chronological order, of all the works which have been cited as sources.

In the biographical section will be found notices of all the composers represented in The Church Hymnary and The Psalter in Metre. These notices are necessarily very brief, and are confined to the main facts of the composers' careers. For fuller information as to their lives and works, reference must be made to the musical and biographical dictionaries.

In the musical quotations from the older books the notation has been modernised, and the G clef used uniformly for the melodies.

The information as to tunes of German origin has been to a considerable extent derived from the important work by Dr. Johannes Zahn entitled *Die Melodien der deutschen evangelischen Kirchenlieder*.

We have to express our thanks to the numerous friends and correspondents who have favoured us with information ; and we desire specially to acknowledge our indebtedness for much invaluable help to the late Sir John Stainer ; the Rev. Mr. Mearns, Ashby ; Mr. F. G. Edwards, Mr. J. E. Bumpus, Mr. Henry King, and Mr. J. R. Griffiths, London ; and Mr. J. O. Anderson, Edinburgh.

WILLIAM COWAN.
JAMES LOVE.

April 1901.

PART I
HISTORICAL NOTICES
OF THE
TUNES, CHANTS, AND SPECIAL
SETTINGS

Hy.=The Church Hymnary.

Ps.=The Psalter in Metre.

HISTORICAL NOTICES OF THE TUNES, CHANTS, AND SPECIAL SETTINGS



Abba. Hy. 147.

J. BARNBY.

Hymns Ancient and Modern. Supplement, 1889. *A 9 S 2 L*
Composed for this hymn.

Abbey. Hy. 235. Ps. 27.

The CL. Psalms of David, in Prose and Meeter: With their whole usuall Tunes, newly corrected and amended. Hereunto is added the whole Church Discipline with many godly prayers, and an exact kalendar for xxv. yeeres: and also the Song of Moses in Meeter, never before this time in print. Edinburgh, Printed by Andro Hart, Anno 1615.

In this edition of the Scottish Book of Common Order or Psalm Book, there appears for the first time a selection of 'Common' tunes, so called to distinguish them from the 'Proper' tunes which were attached to particular psalms. These common tunes are printed in a section by themselves under the heading, 'The xii. Common Tunes, to the which all Psalms of eight syllables in the first line, and sixe in the next may bee sung': and the tunes themselves are named as follows: Olde Common Tune, Kinges Tune, Dukes Tune, English Tune, French Tune, London Tune, The Stilt, Dumfermeling Tune, Dundie Tune, Abbay Tune, Glasgow Tune, Martyrs Tune. This is the earliest appearance in print of

Kings, Dukes, French, York (Stilt), Dunfermline, Abbey, Glasgow (*not* the tune now known under this name), and Martyrs. The other four tunes are found in English Psalters of earlier date. The first appearance of ‘Abbey’ in an English Psalter is in Ravenscroft’s Whole Booke of Psalmes, 1621, where it is classed as a ‘Scottish Tune.’

Abends. Hy. 352.

H. S. OAKELEY.

Church Hymnal (authorised by the Irish Episcopal Church), 1874.

Composed for this hymn. The harmony was revised for the Church Hymnary by the composer.

Aber. Hy. 64.

W. H. MONK.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

Aberdeen. Ps. 167.

R. BROWN-BORTHWICK.

The Supplemental Hymn and Tune Book, compiled by the Rev. R. Brown[-Borthwick], 1867.

Composed expressly for the first version of Psalm 136.

Aberfeldy. Ps. 225.

The Psalms of David, in Prose and Metre: with the whole Forme of Discipline, and Prayers, according to the Church of Scotland. Aberdene, Printed by Edward Raban, 1633.

This tune and ‘Bon Accord’ are examples of what are called in the Scottish Reformation Psalter, ‘Tunes in Reports,’ that is containing passages in which the several parts follow each other in phrases of imitation. The present tune appears for the first time in the above-named edition of the Scottish Book of Common Order. It is there placed among the Common Tunes, and is named ‘Montrosse Tone.’ The tune ‘Bon Accord’ is also in the volume, but it had already appeared in 1625. In both of these tunes the ‘Treble’ is marked as the ‘Church part’ or melody. In the Psalm book printed by Andro Hart’s heirs in 1635, this tune is set without a name to Psalm 21. The name ‘Aberfeldy’ seems to have been given by H. E. Dibdin, who included the tune in his Standard Psalm Tune Book, 1851. There are

one or two slight differences (principally in the inner parts) between the tune as now given and as printed by Raban and Hart.

Absolutio. Hy. 176.

W. HATELY.

Privately printed in 1886 for the use of the Musical Association of Free St. George's Church, Edinburgh. The Church Hymnary is the first book in which it has been included.

Composed for this hymn.

Adeste Fideles. Hy. 30, 31.

In spite of much discussion and investigation, the origin of this tune, as well as that of the words with which it is associated, remains very obscure. It has been frequently stated that the music was composed either by John Reading, who was organist of Winchester College, and died in 1692, or by another English musician of the same name, who was a pupil of Dr. John Blow, and died in 1764. This assertion seems to rest solely on the authority of Vincent Novello. In a collection published by him in 1843, entitled Home Music, the Congregational and Choristers' Psalm and Hymn Book, etc., the music appears arranged as a psalm tune, set to Psalm 106. It is headed 'Air by Reading, 1680,' and the following note is appended:—'John Reading was a pupil of Dr. Blow (the master of Purcell), and was first employed at Lincoln Cathedral. He afterwards became organist to St. John's, Hackney, and finally of St. Dunstan's in the West, and St. Mary, Woolnoth, London. He published towards the end of the seventeenth century a collection of anthems of his own composition, and his productions are generally esteemed for their tastefully simple melodies and appropriately natural harmonies. This piece obtained its name of "The Portuguese Hymn" from the accidental circumstance of the Duke of Leeds, who was a director of the Concert of Ancient Music, many years since (about the year 1785) having heard the hymn first performed at the Portuguese Chapel, and who, supposing it to be peculiar to the service in Portugal, he introduced the melody at the Ancient Concerts, giving it the title of "The Portuguese Hymn," by

which appellation this very favourite and popular tune has ever since been distinguished ; but it is by no means confined to the choir of the Portuguese Chapel, being the regular Christmas hymn, "Adeste Fideles," that is sung in every Catholic chapel throughout England.' As Novello was for many years organist of the Portuguese Chapel, the latter part of the above note may be taken as giving a correct account of how the hymn became known beyond the Roman Catholic churches, and received the name of 'The Portuguese Hymn.' Novello's statement as to the composer of the music is, however, a different matter. In the first place, the date 1680 in the heading is certainly inconsistent with the note, for the John Reading whose career is described in the latter was not born till 1677. Further, nothing in the least resembling the music of 'Adeste Fideles' has been found either in any of the second John Reading's published works, or in two manuscript volumes in his autograph now in the possession of Dr. W. H. Cummings. As to the claim of the older John Reading, the organist of Winchester, no evidence whatever has been produced in its favour ; and in the absence of such, the mere name and date given by Novello in 1843 seem hardly worth consideration.

So far as has yet been ascertained, the earliest book in which the music appears in print is a small volume entitled 'An Essay on the Church Plain Chant. London : Printed and published by J. P. Coghlan, in Duke Street, Grosvenor Square. MDCCCLXXII.' The book is in three parts, and the 'Adeste Fideles,' with its music, is in the second of these, which is headed 'Part Second, containing several Anthems, Litanies, Proses, and Hymns, as they are sung in the Public Chapels at London.' No composers' names are given in the volume, except in the case of two settings of the 'Tantum ergo,' which are said to be 'by Mr. Paxton.' In his 'Advertisement' to the public, Coghlan, the publisher, says, 'It is necessary to observe that the Third Part, or Supplement to this work, was not compiled by the Gentleman who did the other Two Parts.' It seems highly probable that the 'Gentleman' so referred to was Samuel Webbe, senior, for nearly all of the pieces in the second part of the volume (including the 'Adeste Fideles' and the tune now known as

'Melecombe') appear again in Webbe's Collection of Motetts or Antiphons, 1792, and several of them have his name appended to them there as composer.

Although the Essay on the Church Plain Chant is at present the earliest book known to contain the 'Adeste Fideles,' it is found in manuscripts of older date. The earliest of these yet discovered is a volume preserved at Stonyhurst College, Lancashire. It is the work of John Francis Wade, a priest who seems to have employed himself in writing out music for Roman Catholic families and institutions. The volume is entitled 'Cantus Diversi pro Dominicis et Festis per annum. Gloria Patri. Post Introitum. Kyrie. Gloria in excelsis. Credo. Sanctus and Agnus Dei. Cum Hymnis et Antiphonis ad Elevationem and Benedictionem. Et ex præcordiis sonent præconia. Nicolaus King, Ejus Cantus. Joannes Franciscus Wade, Scriptor. Anno Domini, MDCCL.' The 'Adeste Fideles' in four stanzas, with the music repeated to each, is the second last piece in the volume, and is headed 'In Nativitate Domini Hymnus.'

The words of the hymn have not been found in any manuscript or book of earlier date than that just described. They appear in an edition, published in 1760, of The Evening Office of the Church. The hymn is there introduced thus: 'From the Nativity of our Lord to the Purification, exclusive; whilst the Benediction is giving, is sung Adeste Fideles, etc.' In previous editions of this book, published in 1710, 1725, and 1748, the hymn does not appear. The full text seems to consist of eight stanzas, of which the first, third, fifth, and sixth, with, more rarely, the fourth, are those generally in use in France; while the first, second, seventh, and eighth represent the English use. It is the latter cento which is found in the Stonyhurst MS., in all the books now referred to, and generally in all English collections, whether in the original Latin or in translations.

The conclusion seems to be that the hymn and tune came into use together, in the services of the Roman Catholic Church, during the first part of the eighteenth century; that they were in circulation in manuscript for some time before they appeared

in print, but that nothing definite can as yet be stated as to the author of either words or music.

Adoration. Hy. 92.

G. J. ELVEY.

The New Mitre-Hymnal adapted to the Services of the Church of England, with accompanying Tunes, 1875.

Composed for the hymn 'Hark the sound of holy voices.' Original name, 'Urbs cœlestis.'

Adrian. Hy. 488.

R. P. STEWART.

The Church of England Hymnal, 1895.

Composed for the hymn 'All the way my Saviour leads me.'

Adsis Jesu. Hy. 374.

W. H. MONK.

The date of composition is uncertain. The MS. of the tune was given by Mrs. Monk, after the composer's death, to Dr. A. H. Mann, the musical editor of the Church of England Hymnal, and it was included in that book, published in 1895, set to the hymn 'In the hush of even.' The tune is there called 'Departed.'

Agapé. Hy. 418.

J. B. CALKIN.

The Hymnary, 1872.

Composed for the hymn 'Jesu, most loving God.'

In the (Irish) Church Hymnal, 1874, it is named as above, and set to the present hymn.

Agnes. Hy. 181.

E. BUNNETT.

The Hymnal Companion to the Book of Common Prayer. Second edition, 1877.

Composed for the hymn 'Jesu, from Thy throne on high.'

Agnus Dei. Hy. 171.

J. BARNBY.

Original Tunes to Popular Hymns, for use in Church and Home, composed by Joseph Barnby, 1869.

Composed in 1866 for the use of the church of St. Andrew's, Well Street, to the hymn 'Sweet is Thy mercy, Lord.'

Aldersgate. Hy. 143.

G. P. MERRICK.

The London Tune Book, a Companion to all Hymnals now in use, [1877]. Edited by Edwin Moss.

The tune is not referred to any particular hymn.

Alexandria. Ps. 148. **II. J. GAUNTLETT.**

The Hallelujah, edited by the Rev. J. J. Waite and H. J. Gauntlett, 1851-56.

Alford. Hy. 341. **J. B. DYKES.**

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

In a letter to Mrs. Dykes on the occasion of the composer's death, Sir Henry Baker says, 'We are going to sing *only his* tunes to every hymn all next Sunday, and the "Dies Irae" after Evensong—for him; followed by "Ten thousand times ten thousand."

All for Jesus. Hy. 218. **J. STAINER.**

The Crucifixion: A Meditation on the Sacred Passion of the Holy Redeemer. The Music by J. Stainer, 1887.

The work contains several hymns 'to be sung by the congregation.' The present tune is that set to the hymn 'All for Jesus—all for Jesus, This our song shall ever be.'

All this night. Hy. 531. **A. S. SULLIVAN.**

Christmas Carols New and Old, edited by the Rev. H. R. Bramley and Sir John Stainer. Second series, 1870.

Composed for this hymn.

Allhallows. Hy. 69. **A. H. BROWN.**

The Bristol Tune Book, 1863.

The composer states that the tune may have been printed previous to this date in a church periodical.

In the Bristol Tune Book it is set to the hymn 'Beyond, beyond that boundless sea.'

Almsgiving. Hy. 423. **J. B. DYKES.**

The Holy Year, by Charles Wordsworth, D.D., with appropriate Tunes, edited by W. H. Monk, 1865.

Composed for this hymn.

Included in the Appendix to Hymns Ancient and Modern, 1868.

Alstone. Hy. 577. **C. E. WILLING.**

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

Amor Dei. Hy. 210.

Oeffentliche Kirchen-Gesänge, von D. Martin Luther und andern geistreichen Männern zusammen getragen. . . . Bremen, 1707.

In this work the melody stands thus—

and is set to the hymn 'Hör' liebe Seel, dir ruft der Herr.' The present arrangement was made by Sir John Stainer for The Church Hymnary.

Angel Voices. Hy. 396.

E. G. MONK.

Composed for this hymn. Both hymn and tune were written at the request of the Rev. W. K. Macrorie, afterwards Bishop of Maritzburg, for the opening of an organ at Wingate Church, Lancashire, in February 1861. The Rev. Francis Pott, author of the hymn, states that the tune was repeatedly printed in Choral Festival books and similar publications. It appears in The Congregational Church Hymnal, 1887, and in the Supplement to Hymns Ancient and Modern, 1889, but may have been included in collections of an earlier date.

Angels' Song. Hy. 376. Ps. 1, 2.

O. GIBBONS.

The Hymnes and Songs of the Church, by George Wither, 1623.

This work contains a number of tunes in two parts, treble and bass, by Orlando Gibbons, the present being set to the song beginning 'Thus angels sung, and thus sing we.' The melody stands as follows:—

It is also set to another song in six-line form by the addition of two lines as follows:—

The triple time form of the tune seems to have been introduced early in the eighteenth century, and is the form usually found in both English and Scottish collections down to a comparatively recent date. An abridged version in common metre and common time, under the name 'Westminster,' appeared in Playford's Psalms, 1671, and in several other collections of later date.

Angels' Story. Hy. 545.

A. H. MANN.

The Methodist Sunday School Tune Book, 1881.

Composed for this hymn.

Angelus. Hy. 111.

R. JACKSON.

Sacred Leaflets for Church and Home. Hymn Tunes composed by Robert Jackson, [circa 1885].

Composed for the hymn 'When the day of toil is done.'

Angelus. Hy. 353.

G. JOSEPH.

Heilige Seelenlust, oder Geistliche Hirten-Lieder . . . von Johann Angelo Silesio, und von Herren Georgio Josepho mit aussbündig schönen Melodeyen geziert. . . . Breslau, 1657.

Though this volume has always been cited as the source of the present tune, the first line and half of the second are the only parts of it which are really to be found there. The entire tune has not been discovered in any earlier publication than the following:—Cantica Spiritualia, oder Auswahl der schönsten geistlichen Lieder älterer Zeit, etc., vol. ii., Munich, 1847. In this it appears in its present form, set to the hymn 'Du meiner Seelen güldne Zier.' As the source of hymn and tune, the editor of Cantica Spiritualia names the 1657 book, of which the title is given above, and also Braun's Echo Hymnodie Cœlestis, 1675. The melody of the hymn 'Du meiner Seelen, etc.,' in both of these books is exactly the same, and is as follows:

Dr. W. Bäumker is of opinion that this, the original melody, was arbitrarily altered by the editor of Cantica Spiritualia.

It was evidently from this work, and not from the original, that the tune was taken when it was set to the present hymn in the Appendix to *Hymns Ancient and Modern*, 1868.

Antioch. Hy. 458.

C. STEGGALL.

The Song of Praise; or Psalm and Hymn Tunes, collected and arranged by Victoria Evans-Freke, 1876.

Composed for the hymn 'By Christ redeemed, in Christ restored.'

Argyle. Hy. 96.

E. H. TURPIN.

Hymn Tunes, edited by E. H. Turpin, 1872.

No words are attached to the tunes in this collection.

Armageddon. Hy. 269.

Adapted by J. Goss.

The Church Psalter and Hymn Book, by the Rev. W. Mercer. Appendix, 1872.

Set to the hymn 'Onward, Christian Soldiers.' The tune seems to be an adaptation from the following melody, which appears in Part III. of Layriz's Kern des deutschen Kirchengesangs, 1853, set to the hymn 'Wenn ich Ihn nur habe,' and ascribed to Luise Reichardt.

Arms of Jesus. Hy. 593.

W. H. DOANE.

Songs of Devotion for Christian Associations, 1870, edited by W. H. Doane.

Composed for this hymn.

Arnold. Ps. 28.

S. ARNOLD.

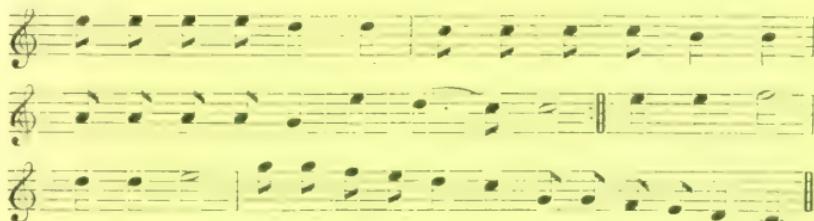
The Psalms of David for the use of Parish Churches. The Music selected, adapted, and composed by Dr. Arnold . . . assisted by J. W. Calcott, 1791.

The tune is taken from the setting of Psalm 15 by Dr. Arnold.

Arnsberg. Hy. 128.**J. NEANDER.**

Joachimi Neandri Glaub- und Liebes-übung: Aufgemuntert durch Einfältige Bundes-Lieder und Danck-Psalmen. . . . Bremen, 1680.

A collection of fifty-six hymns by Neander, the most of them being provided with tunes. This melody appears as follows:—

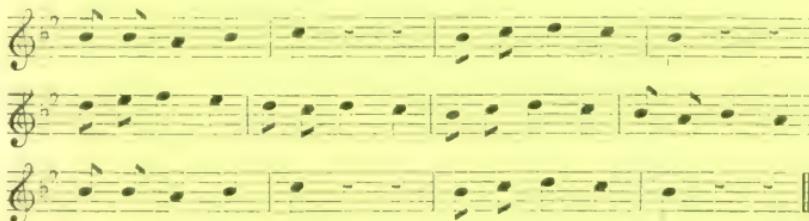


It is set to the hymn ‘Wunderbarer König, Herrscher von uns allen,’ and is believed on good grounds to be composed by Neander.

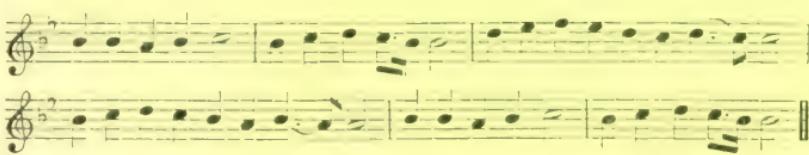
Arnstadt. Hy. 296.**A. DRESE.**

Geistreiches Gesang-Buch. . . . Darmstadt, 1698.

The melody appears as under, set to the hymn by Drese, ‘Seelenbräutigam, Jesu Gottes Lamm’—



In Freylinghausen’s Gesangbuch, 1704, it appears as follows:—



In Reimann’s Collection, 1747, the two first notes of line 2 are and the last two of line 4 .

The tune has appeared in English books in various forms

as regards both melody and rhythm; the present arrangement was made by Sir John Stainer for The Church Hymnary.

Arran. Ps. 168.

S. S. WESLEY.

A Selection of Psalms and Hymns arranged for the Public Services of the Church of England, edited by the Rev. C. Kemble and S. S. Wesley, 1864.

Set to the hymn 'Thy way, not mine, O Lord.'

Arundel. Hy. 553.

J. B. DYKES.

The Congregational Hymn and Tune Book, edited by the Rev. R. R. Chope, 1862.

Composed for the hymn 'Lord, have mercy and remove us.'

Ashgrove. Hy. 286.

H. SMART.

The Presbyterian Hymnal, 1877.

Composed for the hymn 'I cannot, no I will not let Thee go.'

Aspiration. Hy. 560.

A. L. PEACE.

The Scottish Hymnal, 1885.

Composed for this hymn.

Aspurg. Ps. 29.

J. G. FRECH.

Vierstimmige Gesänge der evangelischen Kirche. Stuttgart, 1825.

Set to the hymn 'Singt unserm Herrn ein dankvoll Lied.'

Assisi. Hy. 63.

F. H. CHAMPNEYS.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

Augustine. Hy. 313.

The music from which it is believed this tune is derived is that which is found in connection with the Hymn or Sequence, said to be by Peter Abelard, beginning 'Mittet ad Virginem,' sung on the festival of the Annunciation. A German version of this hymn appeared in the Gesangbuch edited by Michael Weisse, in 1531. The German hymn begins 'Als der gütige

Gott, vollenden wollt sein Wort.' From this the hymn and tune passed into various German collections, and in Bach's *Vierstimmige Choralgesänge*, 1769, it is found in the following form:—



Aurelia. Hy. 454.

S. S. WESLEY.

A Selection of Psalms and Hymns arranged for the Public Services of the Church of England, edited by the Rev. Charles Kemble and S. S. Wesley, 1864.

Composed for the hymn 'Jerusalem the golden.'

It is set probably for the first time to 'The Church's one foundation,' in the Appendix to *Hymns Ancient and Modern*, 1868, and is now universally associated with that hymn.

Austrian Hymn. Hy. 461.

J. HAYDN.

Composed for the national hymn by Hausekka, 'Gott erhalte Franz den Kaiser,' and first performed on the Emperor's birthday, 12th February 1797. The composer afterwards used the melody as the subject of one of the movements of his String Quartet, No. 77.

Baden. Hy. 280.

Auserlesenes Weinmarisches Gesangbuch. . . . Weinmar, 1681.

The melody as under is set to the hymn by S. Rodigast, 'Was Gott thut, das ist wohl gethan,' of which the present is a translation.



Wetzel, the German hymnologist, states that Rodigast wrote the hymn in 1675 for his sick friend Severus Gastorius, Cantor

at Jena, and that the latter, on his recovery, composed for it the above melody. Winterfeld is of opinion that this tune was composed by Johann Pachalbel of Nürnberg, but Zahn states that there is little foundation for this, and agrees with Wetzel in attributing the melody to Gastorius.

Ballerma. Ps. 30.

A Selection of Original Sacred Music. . . . Intended to form the Sixth Vol. of Steven's Selection of Sacred Music, edited by John Turnbull. Glasgow, 1833.

The tune is there attributed to R. Simpson, but it seems to be an adaptation from a melody published by F. H. Barthélémon, set to the words of a poem entitled 'Belerma and Durandarte,' which appeared in *The Monk*, by M. G. Lewis.

Bangor. Ps. 31.

A Compleat Melody: or, The Harmony of Zion. . . . By William Tans'ur. (Preface dated Sept. 29, 1734.)

Set to Psalm 12, and headed 'Bangor Tune.' Composed in Three Parts. W. T.' It is doubtful whether the tune is an original composition by Tans'ur, or was merely harmonised by him. In some books the tune has appeared in the *Dorian* mode, with no flat in the signature; in the original, however, it is in D minor, as at present.

Barnet. Hy. 125.

A. COTTMAN.

Ten Original Tunes . . . by Arthur Cottman, [1874].

Composed for the hymn 'Oft in danger, oft in woe.'

In the above publication the tunes have no names; but the tune was included, with its present name, in *The Bristol Tune Book*, Second series, 1876.

Barton. Hy. 98.

E. H. THORNE.

The Church of England Hymnal, 1895.

The tune was not written for this work, and the composer believes that it was published many years previously. He is unable, however, to give more definite information, and the endeavour to trace its first appearance has been unsuccessful.

Battishill. Hy. 566.

J. BATTISHILL.

Twelve Hymns; the Words by the Rev. Charles Wesley,

M.A., late student at Christ Church, Oxford; set to music by Jonathan Battishill, [1765].

The present tune is a much altered and abridged version of the original, which is set to the hymn 'Jesus, Lord, we look to Thee,' as follows:—

A musical score consisting of four staves of music. The music is written in common time with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The melody is lyrical, with several melodic phrases separated by bar lines.

Bavaria. Ps. 3.

Geistreiches Gesangbuch . . . Darmstadt, 1698.

Set to the hymn 'Preis, Lob, Ehr, Ruhm,' as follows:—

A musical score consisting of three staves of music. The music is written in common time with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The melody is more rhythmic and energetic than the previous tune.

Beati Mortui. Hy. 318.

J. STAINER.

The Crucifixion: A Meditation on the Sacred Passion of the Holy Redeemer. The Music by J. Stainer, 1887.

The work contains several hymns 'to be sung by the congregation.' The present tune is that set to the hymn 'Holy Jesus, by Thy Passion.'

Beatitudo. Hy. 328.

J. B. DYKES.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for the hymn 'How bright these glorious spirits shine.'

Beautiful River. Hy. Appx. 14.

R. LOWRY.

Happy Voices, 1865.

Composed for the hymn 'Shall we gather at the river,' of which the composer is also the author.

Bedford. Ps. 32, 33.

W. WHEALL.

It is not possible to assign an exact date for the first appearance of this tune, the oldest books containing it being unfortunately undated. Probably the earliest of these is 'The Divine Musick Scholars Guide, wth the Famous Mr. Tho. Ravenscroft's Psalm Tunes in four parts. Corrected and newly Reviv'd. To which is added a choice Collection of new Psalm Tunes, Hymns, and Anthems . . . Collected and Printed by Francis Timbrell.'

The tune is printed twice in this volume, first to Psalm 27 and second to Psalm 84. The latter is headed 'Bedford tune. By Wm. Wheal.'

It is in three parts, Cantus, Medius, and Bassus, the melody being as follows:—

As set to Psalm 27, it is headed 'Bedford Tune,' without name of composer. The melody is the same as above, except in line 3, which reads thus—

The British Museum Catalogue gives '1715?' as the date of Timbrell's book. This is probably too early, but a copy in the possession of Sir John Stainer contains the inscription 'Thomas Bradford ejus liber, 1723.'

In 'A Choice Collection of Psalm Tunes, Hymns, and Anthems. . . Collected and Printed by Michael Broom, Singing Master, Isleworth, Middlesex,' the tune appears again set to Psalm 84. It is headed 'Bedford Tune, by W. Wale, organist of Bedford, B. of M.,' and the melody is the same as in the setting to

Psalm 27 in Timbrell's book, the third line having a D where the usual form has a C. Broom's book is also undated, but a copy in the Euing Library, Glasgow, has the autograph of a former owner and the date 1731. In Matthew Wilkins's Book of Psalmody, also undated, but probably issued about 1730, the tune is set to Psalm 84, the melody being the same as in the setting to that psalm in Timbrell. Mr. Havergal states in his Old Church Psalmody that he had found the tune in The Psalm-Singers Magazine, 1729. This has not been verified, as the book cannot now be discovered, but the tune is contained in 'The Harmonious Companion : or, the Psalm-Singer's Magazine. . . . Collected by D. Smith, and Corrected by Mr. P. Prelluer, 1732.' Here the tune is set to Psalm 149, and the syncopated accents which occur in every line in the books already referred to, disappear from lines 1 and 3, being retained only in lines 2 and 4. The slur in the last line appears in Riley's Parochial Music Corrected, 1762. In all the older psalmodies and in most modern books the tune is in triple time. Probably its first appearance in common time is in William Gardiner's Sacred Melodies, 1812. Here it is set to the hymn 'Our God, our help in ages past,' the melody being as follows:—

In his *Musie and Friends*, published in 1838, Gardiner gives information as to the sources of some of his Sacred Melodies, and says regarding the above:—'This fine old tune was written by Wm. Wheal, organist of Bedford. Originally printed in the key of F and in triple time, I have changed the key to D and written it in common time, a measure that is more stately and better accords with that solemn grandeur in which it is disposed to move.'

It is somewhat curious that a tune bearing very close resemblance to 'Bedford' appeared in a German Roman Catholic *Gesangbuch*, printed at Duderstadt in 1724. The melody is

set to a German translation of Xavier's hymn 'O Deus ego amo Te,' and is as follows:—



Beechwood. Hy. 526.

J. Booth.

The Congregational Sunday School Hymnal, 1891.

Composed for this hymn.

Belgrave. Ps. 34.

W. HORSLEY.

National Psalmody . . . A Collection of Tunes . . . The Music harmonised, arranged, and adapted by B. Jacob [1817].

The present tune is marked in the Index as a new composition. It is set to Psalm 16, ver. 5, 'My lot is fallen in that blest land.'

Belmont. Hy. 583. Ps. 35.

This tune has been ascribed to Samuel Webbe, to his son Samuel Webbe, jun., and also to Mozart; but there are no sufficient grounds for assigning its composition to any of these. It appears to be an adaptation from a melody in William Gardiner's 'Sacred Melodies . . . adapted to the best English Poets, vol. i., 1812.' This consists of eight lines, and is set to Dr. Watts's hymn 'Come hither, all ye weary souls.' The first half of the melody is as follows:—



No name of composer is attached, but in a catalogue appended to his *Music and Friends*, 1838, Gardiner cites it as his own composition. The tune appears, practically in its present form, in *A Church Hymn and Tune Book*, 1859, where it is said to be harmonised by J. Bentley; in Routledge's *Church and Home Metrical Psalter and Hymnal*, 1860; and in other books of about the same date.

- Ben Rhydding.** Hy. 266. A. R. REINAGLE.
 The Supplemental Hymn and Tune Book, compiled by the Rev. R. Brown[-Borthwick], 1867.
 Set to the hymn 'Not all the blood of beasts.'
- Bentley.** Hy. 220. J. HULLAH.
 Psalms and Hymns for Divine Worship, 1867.
 Composed for this hymn.
- Bergholt.** Hy. 600. A. H. BROWN.
 The Methodist Sunday School Tune Book, 1881.
 Composed for the hymn 'The morning bright, with rosy light.'
- Berno.** Hy. 366. A. H. MANN.
 The Church of England Hymnal, 1895.
 Composed for this hymn in 1874, but Dr. Mann does not think it was ever published, till its appearance in the above book, of which he was musical editor.
- Bethany.** Hy. 71. E. BUNNELL.
 Twenty-four original tunes set to favourite hymns, by Edward Bunnett, 1880.
 Composed for the hymn 'Sun of my soul.'
- Bethany (Crucifer).** Hy. 81, 246, 476. H. SMART.
 Psalms and Hymns for Divine Worship, 1867.
 Composed for the hymn 'Jesus, I my cross have taken' (No. 246). The original name of the tune is 'Bethany,' but the name 'Crucifer' has been given to it in several collections, on account of its connection with the above hymn.
- Bethesda.** Hy. 622. H. SMART.
 The Presbyterian Hymnal, 1877.
 Composed for this hymn.
- Bethlehem.** Hy. 28. MENDELSSOHN. Arr. by W. H. CUMMINGS.
 Festgesang for Male Chorus and Orchestra, 1840.
 Composed for and first performed at the festival held at Leipzig in June 1840 to celebrate the invention of printing. The tune is adapted from the chorus No. 2 of that work. When Dr. W. H. Cummings was organist at Waltham Abbey

it struck him that this chorus would be a suitable setting for the hymn ‘Hark, the herald angels sing.’ He copied out the parts, and had the tune sung by the choir at Waltham Abbey. Finding that it was received with favour, he published the adaptation in 1856, and it soon found its way into many hymn books, the first of these being the Rev. R. R. Chope’s Congregational Hymn and Tune Book, 1857, where the tune is called ‘St. Vincent.’ When included in Hymns Ancient and Modern in 1861 an unwarrantable alteration was made at the end of the twelfth bar, two slurred minims B and A being substituted for the single semibreve A of the original. In The Church Hymnary the original note has been restored, and also the dotted notes of the original at the beginning of lines 5, 6, 7, and 9.

It is somewhat curious that some years previous to the publication of Dr. Cummings’s adaptation, Mendelssohn in writing to his English publishers on the subject of an English translation of the Festgesang, said : ‘I must repeat the wish I already expressed in my letter to Mr. Bartholomew. I think there ought to be other words to No. 2. If the right ones are hit at I am sure that piece will be liked very much by the singers and the hearers, but it will *never* do to sacred words. There must be a national and merry subject found out, something to which the soldier-like and buxom motion of the piece has some relation, and the words must express something gay and popular as the music tries to do it.’

Bethlehem-Ephratah. Hy. 33.

J. BARNBY.

The Home and School Hymnal, 1892.

Composed for this hymn.

Better World. Hy. 591.

Adapted by H. P. MAIN.

Richard Weaver’s Tune-Book, [1862].

Set to this hymn.

The present arrangement of the tune appeared in Bright Jewels, edited by R. Lowry and others, 1869.

Bevan. Ps. 172.

J. GOSS.

Choral Harmony: A collection of tunes in short score, for

four voices, a companion to Metrical Versions of Psalms and Hymns, by the Rev. Peter Maurice, 1854.

This tune is headed 'Written for the work, 1853.'

Beverley. Hy. 113.

W. H. MONK.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

Bishopthorpe. Ps. 36.

J. CLARK.

The Psalms of David for the use of Parish Churches. The Music Selected, Adapted, and Composed by Edward Miller, Mus. Doc., 1790.

The tune has not been traced to any earlier book than the above, where it is named as at present, and assigned to Jeremiah Clark. It may be an adaptation by Dr. Miller.

Bloxham. Ps. 37.

Williams's New Universal Psalmist, 1770.

Set to Dr. Watts's version of Psalm 34.

The melody is as follows:—

Bohemia. Hy. 611.

The Church Psalter and Hymn Book, edited by the Rev. Wm. Mercer, 1854.

Set to the hymn 'In the hour of trial.'

In the Index to the above book the tune is said to be 'adapted' by Sir John Goss, but nothing further is stated as to its source, and the original from which the adaptation was made has not been discovered. In its rhythm and some of its phrases it bears a resemblance to a melody found in many of the German hymn books from 1527 onwards, generally associated with the words 'Ach, wir armen Sunder,' etc.

Bon Accord. Ps. 226.

[The Psalms of David, etc.], Aberdeen, Edward Raban, 1625.

Of this edition of the Scottish Book of Common Order only

two copies are known, both wanting the title-page. The printer's name and the date are on the last page.

It contains fifteen common tunes in four parts, including the twelve of the Edinburgh edition of 1615 (see under 'Abbey'). The present is headed 'Bon Accord for the xii. Psalm.' It is harmonised in 'Reports' as at present (see under 'Aberfeldy'). It appears again in Hart's Edinburgh edition of 1635 without a name, and set to Psalm 12, but there are some slight differences in the parts as compared with Raban's arrangement.

Boston. Hy. Appx. 2.

L. MASON.

The Boston Handel and Haydn Society Collection of Church Music; being a selection of the most approved Psalm and Hymn Tunes. Third edition, 1824.

This tune is named 'Hamburg.' It is headed 'Gregorian Chant, Benedictus,' and set to the hymn 'Sing to the Lord with joyful voice.'

Brackley. Hy. 319.

F. A. J. HERVEY.

The Church Hymnary, 1898.

Composed for this hymn.

Braylesford. Hy. Appx. 1.

H. J. GAUNTLETT.

Church Psalter and Hymnal, edited by Rev. E. Harland. Set to tunes by H. J. Gauntlett, 1869.

Composed for this hymn.

Bredon. Ps. 149.

H. J. GAUNTLETT.

Church Psalter and Hymnal, edited by Rev. E. Harland. Set to tunes by H. J. Gauntlett, 1869.

Set to the hymns 'O where shall rest be found' and 'A charge to keep I have.'

Bremen. Hy. 268, 331.

M. VULPIUS.

Ein schön geistlich Gesangbuch. . . . Durch Melchiorem Vulpium Cantorem zu Weymar. Jehna, 1609.

The melody appears as under, set to the hymn 'Christus der ist mein Leben.'

The present form of lines 3 and 4 is found in Criiger's *Praxis Pietatis Melica*, edition 1662.

Breslau. Hy. 41.

As hymnodus sacer. Zwölf Geistliche anmuhtige und theils neue Gesänge. . . . Leipzg, 1625.

The melody, as under, is set to the hymn 'Herr Jesu Christ, meins Lebens Licht.'

Later German books show variations in every line. The present form of the melody is that adopted by Mendelssohn in the oratorio 'St. Paul.'

Bristol. Ps. 38.

The Whole Booke of Psalmes. . . . composed into 4 parts by sundry Authors. . . . Newly corrected and enlarged by Tho. Ravenscroft, 1621.

Set to Psalms 16 and 64, and named 'Bristoll Tune.'

Bryant. Hy. 446.

W. ALCOCK.

The Church Hymnary, 1898.

Composed for this hymn.

Bucer. Hy. 276. Ps. 150.

Cantica Laudis, edited by Lowell Mason and G. J. Webb, 1850.

The tune is said by these editors to be an adaptation from Robert Schumann, but although it was submitted for identification to Madame Schumann and other experts, nothing has been found among Schumann's compositions from which it could have been derived.

Burford. Ps. 39.

A Book of Psalmody, containing Variety of Tunes for all the Common Metres of the Psalms in the Old and New Versions, and others for Particular Measures all set in Four

Parts, within such a compass as will most naturally suit the voices in Country Churches, yet may be sung in Three or Two without any Disallowances. By John Chetham, 1718.

Set to Psalm 42, New Version.

The tunes are without names, and no composers' names are given.

This tune is named 'Burford' in Gawthorn's *Harmonia Perfecta*, 1730.

In many modern collections 'Burford' is attributed to Henry Purcell, but there seems to be no evidence for this. Probably the earliest books in which it is so assigned are Cotterill's *Christian Psalmody*, 1831, and Novello's *Psalmist*, 1835. The tune is found in a very large number of the eighteenth century psalmodies, and in none is Purcell named as composer.

Caithness. Ps. 40.

The Psalms of David in Prose and Meeter. With their whole Tunes in foure or mo parts, and some Psalms in Reports. Whereunto is added many godly Prayers, and an exact Kalendar for xxv. yeeres to come. Printed at Edinburgh by the Heires of Andrew Hart. Anno Dom. 1635.

This edition of the Scottish Book of Common Order contains thirty-one common tunes, the present being No. 29, headed 'Cathnes Tune.'

The edition is a most important one from a musical point of view. It is the only one in which the *proper* tunes, printed at the head of the psalms, are harmonised throughout; it contains a greatly increased number of *common* tunes; and it has, in addition, eight psalms harmonised in Reports.

The psalms are preceded by a preface 'To the gentle reader,' signed 'E. M.' An investigation by Dr. David Laing has shown that these are the initials of Edward Millar, an Edinburgh musician, who graduated M.A. in the University there in 1627.

In this preface Millar mentions the reasons which induced him to undertake the work of editing the book, among them being 'an abuse observed in all churches, where sundrie Tribles, Bases, and Counters set by diverse authors, being sung

upon one and the same Tenor, do discordingly rub each upon another, offending both Musicall and rude ears.'

Calm. Hy. 225.

J. F. BRIDGE.

The Church Hymnary, 1898.

Composed for this hymn.

Cambridge New. Ps. 41.

J. RANDALL.

A Collection of Psalm Tunes for Publick Worship, by Stephen Addington, D.D. Sixth edition, 1786.

The original arrangement, as in the above collection, is in three parts, as follows:—

The image shows three staves of musical notation. The top staff has a treble clef, the middle staff has an alto clef, and the bottom staff has a bass clef. The music consists of quarter notes and eighth notes, with some rests. The notation is typical of 18th-century church music, specifically psalm tunes.

Campfields. Hy. 222.

M. J. MONK.

The Church Hymnary, 1898.

Composed for this hymn.

Cana of Galilee. Hy. 114.

G. J. ELVEY.

The Song of Praise; or, Psalm and Hymn Tunes, collected and arranged by Victoria Evans-Freke, 1876.

Composed for this hymn.

Cantate Domino. Hy. 9.

J. BARNBY.

The Hymnary, 1872.

Composed for this hymn.

Capetown. Hy. 356.

F. FILITZ.

Vierstimmiges Choralbuch zum Kirchen- und Hausgebrauch
... bearbeitet und herausgegeben von Dr. Friedrich Filitz,
Berlin, [1847].

The melody is set to the hymn ‘Morgenglanz der Ewigkeit’
as under, the metre being 78.78.73.

**Carrow.** Hy. 221.

A. S. SULLIVAN.

The Congregational Psalmist, edited by Dr. Henry Allon.
Appendix, 1875.

Composed for this hymn.

Casa Guidi. Hy. 310.

C. H. H. PARRY.

The Church Hymnary, 1898.

Composed for this hymn.

Castle Rising. Hy. 238.

F. A. J. HERVEY.

The Supplemental Hymn and Tune Book, compiled by the
Rev. R. Brown[-Borthwick], 1867.

Composed for this hymn.

Lines 3 and 4 originally stood as under, but were afterwards
altered by the composer to their present form.

**Castleford.** Ps. 42.

Arr. by S. S. WESLEY.

A Selection of Psalms and Hymns arranged for the Public
Services of the Church of England, edited by the Rev. Charles
Kemble and S. S. Wesley, 1864.

The tune appears in Dr. Wesley’s European Psalmist, with
the initials S. S. W., indicating that, though arranged by him,
it is not an original composition. The original has not been
traced.

Certa Clarum Certamen. Hy. 86.

Church Psalter and Hymnal, edited by Rev. E. Harland.
Set to tunes by H. J. Gauntlett, 1869.

Set to the hymn 'Soldiers of Christ, arise.'

In the above book no composers' names or sources are given for the tunes, and editors of later books have assumed that this tune is an original composition by Dr. Gauntlett. It seems, however, to be an arrangement by him of the following German tune:—



This melody appears in *Musicalisches Gesang-Buch*, Leipzig, 1736, edited by G. C. Schemelli. The preface states that the melodies were partly composed and partly arranged by John Sebastian Bach, and Zahn is of opinion that the above melody is Bach's composition.

Chalvey. Hy. 305.

L. G. HAYNE.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

Charity. Hy. 244.

J. STAINER.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

Chebar. Hy. 152.

H. SMART.

The Song of Praise; or, Psalm and Hymn Tunes, collected and arranged by Victoria Evans-Freke, 1876.

Set to the hymn 'There is an ancient river.'

Chenies. Hy. 232.

T. R. MATTHEWS.

Composed for the hymn 'From Greenland's icy mountains,' and first published in leaflet form about 1855. It was then included in *The Village Church Tune Book*, compiled by the Rev. T. Richard Matthews, 1859.

Cheshire. Ps. 43.

The Whole Booke of Psalms with their wonted Tunes, as they are song in Churches, composed into foure parts. . . . Compiled by sondry authors. London, Thomas Est, 1592.

One of a number of tunes which are said to be ‘newly added in this booke.’ It is named Cheshire Tune, and is set to Psalm 146.

Child Service. Hy. 572.

H. E. BUTTON.

The Bristol Tune Book. Third Series, 1891.

Composed for this hymn in 1886 for a Sunday School Festival.

Children of Jerusalem. Hy. 551.

The Tune Book to the Hymns and Chaunts for Sunday Schools, edited by John Curwen.

This book has no date, but the British Museum Catalogue gives 1842. The hymn and tune also appeared in ‘The Juvenile Harmonist: a Selection of Tunes and Pieces for Children, arranged for two trebles and a bass, by Thomas Clark of Canterbury,’ [1843]. The present arrangement is by Dr. W. H. Monk.

Children’s Song. Hy. 584.

H. WALTON.

The Church Hymnary, 1898.

Composed for this hymn.

Children’s Voices. Hy. 519.

E. J. HOPKINS.

Church Hymns with Tunes, 1874.

Composed for this hymn.

Christmas Morn. Hy. 574.

E. J. HOPKINS.

The Children’s Hymn Book, edited by Mrs. Carey Brock, 1881.

Composed for the hymn ‘The joyful morn is breaking.’

Church Triumphant. Hy. 22, 517.

J. W. ELLIOTT.

Church Hymns with Tunes, 1874.

The tune is set to three different hymns in the above book, but Mr. Elliott states that it was composed, not for any of them, but for the hymn ‘Again the Lord’s own day is here.’

City Bright. Hy. 555. J. S. TYLER.

Songs of Love and Mercy, 1876.

Composed for this hymn.

The above book was issued by the Children's Special Service Mission, with which the composer has been connected since its foundation in 1867.

Clarence. Hy. 500. A. S. SULLIVAN.

Church Hymns with Tunes, 1874.

Arranged for this hymn. Part of the tune is an adaptation by Sir A. Sullivan from one of his own compositions.

Clarion. Hy. 118. MYLES B. FOSTER.

The Congregational Mission Hymnal, 1890.

Composed for this hymn.

Cleethorpes. Hy. 604. T. R. MATTHEWS.

The North Coates Supplemental Tune Book, 1874.

Composed for the hymn 'We plough the fields and scatter.'

Clevedon. Hy. 363. S. S. WESLEY.

A Selection of Psalms and Hymns arranged for the Public Services of the Church of England, edited by the Rev. Charles Kemble and S. S. Wesley, 1864.

Composed for this hymn.

Cliftonville. Hy. 569. F. C. MAKER.

The Congregational Sunday School Hymnal, 1891.

Composed for this hymn.

Cloisters. Hy. 463. J. BARNBY.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

Coburg. Hy. Appx. 5. H.R.H. PRINCE ALBERT.

Congregational Church Music: A Book for the Service of Song in the House of the Lord, 1853.

The tune is thus referred to in the preface by the Rev. Thomas Binney: 'I must express my deep sense of obligation to His Royal Highness Prince Albert, not only for the readiness with which he permitted the insertion of his tune Gotha, but for accompanying that permission with a copy of a Christmas

hymn, which in the most gracious manner was placed at our disposal, and which is thus, with his authority, included in our collection.'

The tune is headed 'Christmas hymn, "Hark, the herald angels sing."'

Cœli Enarrant. Hy. 452.

R. P. STEWART.

Church Hymnal (authorised by the Irish Episcopal Church), 1874.

Composed for the hymn 'The heavens declare Thy glory.'

Cœna Domini. Hy. 409.

A. S. SULLIVAN.

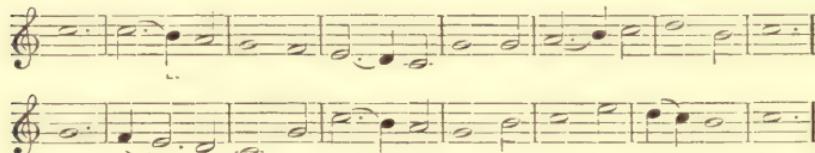
Church Hymns with Tunes, 1874.

Composed for this hymn.

Colchester. Ps. 44.

A Compleat Melody: or, the Harmony of Zion. . . . By William Tans'ur. (Preface dated September 29, 1734.)

Set to Psalm 150, and headed 'Colchester Tune. Composed in Four Parts. W. T.' The melody is as follows:—



It is doubtful whether the tune is an original composition by Tans'ur, or was merely arranged by him.

Coleshill. Ps. 45.

This is not an original tune, but is really a modified form of the tune 'Dundee' (*q.v.*). In the first edition of William Barton's Book of Psalms in Metre, 1644, there is found a tune headed 'London long tune, proper for solemn ditties, and used everywhere.' The music is full of evident misprints, but the tune bears close resemblance to 'Coleshill.'

According to H. E. Dibdin (Standard Psalm Tune Book, 1851), the tune appears under the name 'Mepsell' in Edmund Ireland's Tunes of the Psalms in Two Parts, York, 1699, thus:—



In Ireland's The Most Useful Tunes of the Psalms, 1713, it is named 'Hull Tune,' the melody being as follows:—

Musical notation for the 'Hull Tune' from Ireland's The Most Useful Tunes of the Psalms, 1713. It consists of two staves of six measures each, separated by a double bar line. The notation is in common time, treble clef.

So far as has been yet ascertained, the earliest appearance of the tune in its present form is in 'The Psalms of David in Metre. Newly Translated. With Amendments. By William Barton, M.A. And Set to the best Psalm Tunes, in Two Parts, viz. Treble and Bass. . . . By Thomas Smith. Dublin, 1706.' The tune is here printed as follows, and called 'Dublin Tune,' the bass being given at the end of the volume:—

Musical notation for the 'Dublin Tune' from Thomas Smith's 1706 publication. It consists of four staves of six measures each, separated by double bar lines. The notation is in common time, treble and bass clefs.

The curious misplacement of the bars is common to all the tunes in the book.

The name 'Coleshill' is attached to the tune in 'A Collection of Psalm Tunes in Four Parts. Fitted to the Old or New Versions. London, 1711.' It is here set to Psalm 116, the melody being as follows:—

Musical notation for the 'Coleshill' tune from A Collection of Psalm Tunes in Four Parts, 1711. It consists of two staves of six measures each, separated by double bar lines. The notation is in common time, treble and bass clefs.

So far as has been discovered, its earliest appearance in Scotland is in Thomas Moore's Psalm Singer's Delightful Pocket Companion, Glasgow, [1762], where the melody is accompanied with the note, 'Sing Dundee Bass and Counter to this Tune.'

Colwyn Bay. Hy. 211.

T. J. LINEKAR.

The Church Hymnary, 1898.

Composed for this hymn.

Colyton. Hy. 442.

W. H. MONK.

The Children's Hymn Book, edited by Mrs. Carey Brock, 1881.

Composed for this hymn.

Come unto Me. Hy. 158.

J. B. DYKES.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

Comfort. Hy. 434.

C. A. GARRATT.

Hymnal of the Presbyterian Church in Canada, 1881.

Set to the present hymn, and also to 'Come, ye disconsolate, where'er ye languish.' It was probably composed for the latter.

Comfort. Ps. 46.

I. M. GIBSON.

Sacred Harmony, for the use of St. George's Church, Edinburgh, 1820.

Composed for Paraphrase 53, 'Take comfort, Christians.'

In the original, the key of the tune is B flat, and there is added a repeat of the last line, thus—



Why then, why then, why then de - ject - ed weep?

Commandments. Hy. 397. Ps. 4.

Pseaulmes cinquante de David, Roy et prophete, traduiziet en vers francois par Clement Marot et mis en musique par Loys Bourgeoys. . . . Imprimé à Lyon chez Godefroy et Marcelin Beringen. . . . 1547.

The Metrical Psalter of the French Protestant Church was compiled at Geneva, under the direction of John Calvin, and was the work of two writers, Clement Marot and Theodore

Bеза. Begun with a collection of eighteen psalms printed at Strasburg in 1539, it was of gradual growth, and was not finally completed till 1562. The origin of the melodies to which the psalms were adapted is involved in some obscurity, but M. Douen, in his important work, Clement Marot et le Psautier Huguenot, has established the fact that from about 1541 to 1557 the task of providing suitable music for the psalter was intrusted by Calvin and the Consistory to Louis Bourgeois, whose name appears in the above title. Which of the melodies so provided are the composition of Bourgeois, and which were adapted by him from existing sources, it is now almost impossible to determine. The present melody appears for the first time in the above edition. It is set to the metrical version of the Ten Commandments by Marot, and was retained in all subsequent editions. The same tune was set to the version of the Commandments found in the English and Scottish Reformation Psalm Books.

Commendatio. Hy. 65. J. B. DYKES.

Hymns Ancient and Modern. Enlarged edition, 1875.
Composed for this hymn.

Communion. Hy. 71, 407. Ps. 5. E. MILLER.

The Psalms of David for the Use of Parish Churches. The Music Selected, Adapted, and Composed by Edward Miller, Mus. Doc., 1790.

The present tune is found seven times in this work. It is headed 'Part of the melody taken from a hymn tune,' and is named 'Rockingham.' This name has been generally retained in English books. In Scotland it seems to have appeared first in the collections edited by R. A. Smith and John Wilson. It is there attached to Paraphrase 35, and called 'Communion,' doubtless from the fact that this paraphrase is almost invariably sung on Communion occasions. In both these books the second note of the melody in the second line is flattened, but this reading has now been universally dropped in favour of the original.

Communion. Hy. Appx. 9. S. S. WESLEY.

A Selection of Psalms and Hymns arranged for the Public

Services of the Church of England, edited by the Rev. Charles Kemble and S. S. Wesley, 1864.

Composed for the hymn 'Nearer, my God, to Thee.'

Compassion. Hy. 168.

F. MEEN.

The Congregational Psalmist Hymnal, edited by Dr. Henry Allon, 1886.

Composed for this hymn.

Compline. Hy. 101.

L. G. HAYNE.

The Merton Tune Book: A Collection of Hymn Tunes used in the Church of St. John Baptist, Oxford, compiled by the Rev. H. W. Sargent, M.A. Edited and Arranged by the Rev. L. G. Hayne, 1863.

Composed for the hymn 'O Saviour, bless us ere we go.'

Confidence. Ps. 6.

J. CLARK.

The Divine Companion; or, David's Harp new Tun'd. Being a Choice Collection of New and Easy Psalms, Hymns, and Anthems. . . . The third edition, 1709. Edited by Henry Playford.

Set to Psalm 121. The tune is in key A, and the melody is the same as the present, except the last line, which in the original is as follows:—



Consecration. Hy. 256.

G. M. GARRETT.

The Hymnary, 1872.

Composed for the hymn 'Oft in sorrow, oft in woe.'

Consolation. Ps. 47.

An adaptation from the theme of the Finale of Beethoven's Quintett, Op. 16.

Constance. Hy. 215.

A. S. SULLIVAN.

The Christian Hymnal. Five Hundred Hymns for the Church and Home, 1873.

Composed for this hymn.

Contemplation. Hy. 445.

MENDELSSOHN.

'Lord, how long wilt Thou forget me?' Psalm 13. Music by F. Mendelssohn Bartholdy, [1840].

The present is the music of the Chorale, ‘Lord, my God, behold and hear me,’ No. 2 of the above work.

Copenhagen. Hy. 527.

E. HARTMANN.

Ti aandelige Sange af Emil Hartmann, 1860.

Composed for the Danish version of the present hymn. The present harmony was supplied by Sir J. Stainer.

Corde Natus. Hy. 32.

In the ‘Hymnal Noted, Part II., 1856,’ this melody is given as ‘from a MS. at Wolfenbüttel of the xiiith century.’ In the absence of a more definite reference, and in view of the enormous number of MSS. at Wolfenbüttel, it has not been found possible to verify this statement.

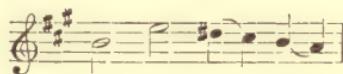
The present arrangement was made by Sir John Stainer for The Church Hymnary.

Corinth. Hy. 11, 164.

An Essay on the Church Plain Chant, 1782. (See under ‘Adeste Fideles.’)

This tune is in the second part of the work, entitled ‘Part Second, containing several Anthems, Litanies, Proses, and Hymns, as they are sung in the Public Chapels at London.’ It is headed ‘The Hymn at Benediction,’ the words being ‘Tantum ergo sacramentum,’ etc. To this, as to nearly all the music in the volume, no composer’s name is attached, but many of the pieces are certainly by Samuel Webbe, and it is highly probable that he was the editor of the work. In his Mass in A, printed in A Collection of Modern Church Music, 1791, and again in A Collection of Masses . . . for the use of Small Choirs, 1792, this setting of the ‘Tantum ergo’ forms the closing number: and it is again included in A Collection of Motetts or Antiphons . . . By S. Webbe, 1792. In the last volume many of the pieces are distinguished by having the name ‘Webbe’ printed at the close, the inference being that those not so marked are not his composition. As the present is one of those *without* his name, it remains a doubtful point, whether it is an original composition by Webbe, or a melody of older date arranged by him. The present form of the tune

is exactly in accordance with the original, with the exception of the seventh bar, which in all the above-named publications reads thus—



Corona. Hy. 88. Ps. 48.

E. R. BARKER.

Catholic Hymns. Set to Music by the Composer of Hymns of the Eastern Church, [1868].

Set to the hymn entitled 'The Crown of Thorns,' beginning 'From circlets starred with many a gem.'

Courage, Brother. Hy. 273.

A. S. SULLIVAN.

Good Words, January 1872.

Composed for this hymn, and published in above periodical as a solo with piano accompaniment. The present four-part vocal harmony was arranged by J. S. Anderson from the piano accompaniment, and appeared in The Presbyterian Hymnal for the Young, 1882.

Covenant. Hy. 302.

J. STAINER.

Hymns Ancient and Modern. Supplement, 1889.

Composed for this hymn.

Craigendarroch. Hy. 581.

F. A. J. HERVEY.

The Church Hymnary, 1898.

Composed for this hymn.

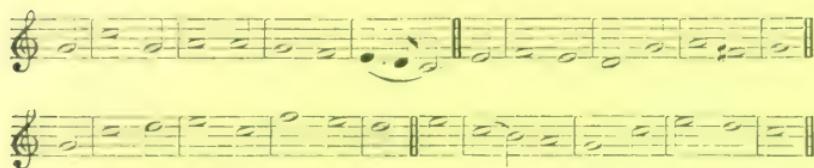
Crassellius. Hy. 6. Ps. 7.

Musicalisch Hand-Buch der Geistlichen Melodien à Cant. et Bass. Hamburg, 1690.

The melody, as under, is set to the hymn 'Wer nur den lieben Gott lässt walten':—

In Moore's Psalm-Singer's Delightful Pocket Companion,

Glasgow, [1762], the tune appears in the following form, and is named 'Winchester':—



From this version the tune 'Eflingham' seems to be derived.

Crathie. Hy. 608.

J. F. BRIDGE.

Under Lochnagar. Aberdeen, 1894.

An Album, edited by Dr. Profeit, and published in connection with the bazaar for the new parish church of Crathie. The tune was composed for the hymn beginning 'Accept of our adorning Thy House of Prayer, O Lord,' written by the Duke of Argyll (then Marquis of Lorne) for the above book. The tune was included in the Westminster Abbey Hymn Book, 1897, edited by Sir F. Bridge.

Creator Spiritus. Hy. 137, 629.

J. STAINER.

The Church Hymnary, 1898.

Composed for this hymn.

Crediton. Hy. 74. Ps. 49.

T. CLARK.

A Second Set of Psalm Tunes adapted to the use of Country Choirs, [*circa* 1810].

Set to Psalm 8, new version, 'O Thou, to whom all creatures bow.'

The tune has no name in above collection.

Credo. Hy. 124.

J. STAINER.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

Crimond. Ps. 50.

D. GRANT.

The Northern Psalter, edited by William Carnie, 1872.

Croft. Ps. 173.

W. CROFT.

The Divine Companion; or, David's Harp new Tun'd. Being a Choice Collection of New and Easy Psalms, Hymns,

and Anthems. . . . The third edition, 1709. Edited by Henry Playford.

Headed 'A Psalm Set by Dr. Crofts. Psalm cxxxvi.' The melody in the original is as follows:—



Cross of Jesus. Hy. 230.

J. STAINER.

The Crucifixion: A Meditation on the Sacred Passion of the Holy Redeemer. The Music by J. Stainer, 1887.

The work contains several hymns 'to be sung by the congregation.' The present tune is that set to the hymn 'Cross of Jesus, Cross of Sorrow.'

Crossing the Bar. Hy. 314.

J. BARNBY.

The Home and School Hymnal, 1892.

Composed for these words.

Crux Crudelis. Hy. 539.

A. L. PEACE.

The Scottish Hymnal, 1885.

Composed for this hymn.

Culford. Hy. 256.

E. J. HOPKINS.

The Temple Church Choral Service, edited by Edward John Hopkins, 1867.

Set to the hymn 'Songs of praise the angels sang.'

Culross. Ps. 51.

[The Psalms of David, etc.] Edinburgh, Printed by the Heires of Andrew Hart, 1634.

This small edition of the Scottish Book of Common Order (of which the copy examined wants the title-page) contains sixteen 'Common Tunes in foure parts,' including all of those which appeared in the edition of 1615. The present is No. vi., and is headed 'Culros Tune.'

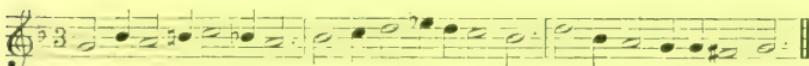
Cyprus (Berlin). Hy. 183.

Vollständige Psalmen und geistliche Lieder. . . . Bremen, 1639.

The melody appears as under, set to the hymn 'Heil'ger Geist, du Tröster mein.'



In Cruger's *Gesangbuch*, 1640, it is set to the same hymn, but in the following form:—

**Dalkeith.** Hy. 176.

T. HEWLETT.

The St. Albans Tune Book, [*circa* 1866].

Composed for the hymn 'Abide with me.' It was set to the present hymn, with the sanction of the composer, in the Appendix to *Hymns Ancient and Modern*, 1868.

Damascus. Hy. 309.

E. R. BARKER.

Hymns of the Eastern Church. In Compressed Score, for Four Voices. First series, [1864].

Contains six of Dr. J. M. Neale's translations, with music by Mrs. Barker, the present hymn and tune being No. 3.

The tunes were composed and published at Dr. Neale's special desire.

Darwall. Hy. 89. Ps. 174.

J. DARWALL.

Williams's New Universal Psalmody, 1770.

Composed for Psalm 148, new version.

The Rev. Henry Parr, in his *Church of England Psalmody*, states that the Rev. John Darwall 'composed Tunes in two parts to the whole 150 Psalms, the autograph of which is now in the possession of his grandson, the Rev. Leicester Darwall.'

Day by Day. Hy. 524.

E. S. CARTER.

Church Hymns with Tunes, 1874.

Composed about 1865 for the hymn 'Day by day we magnify Thee.'

Day of Praise. Hy. 370.

C. STEGGALL.

The Supplemental Hymn and Tune Book, compiled by the Rev. R. Brown-Borthwick. Third edition with new Appendix, [1869].

Composed for this hymn.

Day of Rest. Hy. 405.

J. W. ELLIOTT.

Church Hymns with Tunes, 1874.

Composed for the hymn 'O day of rest and gladness.'

In Hymns Ancient and Modern, edition 1875, it was set to the present hymn.

Deerhurst. Hy. 422, 443, 482.

J. LANGRAN.

Psalms and Hymns adapted to the Services of the Church of England, with accompanying tunes, selected and revised by John Foster, 1863.

This work, which had appeared without music in 1836, was edited by the Rev. W. J. Hall, and was commonly known as the Mitre Hymn Book, from the figure of a mitre which appeared on the boards.

The 1863 edition is a cut-leaved book, and the tune 'Deerhurst' is referred to the hymns 'Lord of heaven and earth and ocean' and 'May the grace of Christ our Saviour.' It was composed in 1862, and at a Choral Festival in Peterborough Cathedral was set to the hymn 'Hark the sound of holy voices.' This adaptation has been followed in Hymns Ancient and Modern and other collections.

Delhi. Hy. 271.

E. F. RIMBAULT.

Choral Harmony with Supplement : A Collection of Tunes in short score for four voices . . . By the Rev. Peter Maurice, D.D., [1858].

Set to the hymn 'From far I see the glorious day,' and dated 1857.

Dessau. Hy. 398.

J. R. AHLE.

Neue geistliche auf die Sonntage durchs gantze Jahr gerichtete Andachtien . . . Mühlhausen, 1664.

In this collection the original form of the melody appears as under, set to the hymn 'Ja, er ists, das Heil der Welt.'



Later German collections contain the same melody with numerous variations. Of the present arrangement, line 1 is found in Speer's *Gesangbuch*, 1691; line 2 in Fries's *Gesangbuch*, 1712; and lines 5 and 6 in that edited by Vetter in 1709.

Deus Misereatur. Hy. 185.

M. B. FOSTER.

The Church Hymnary, 1898.

Composed for this hymn.

Deus Pacis. Hy. 621.

G. JOSEPH.

Heilige Seelenlust oder Geistliche Hirten-Lieder . . . von Johann Angelo Silesio, Und vom Herren Georgio Josepho mit aussbündig schönen Melodeyen geziert. . . . Breslau, 1657.

Harmonised by Sir John Stainer for The Church Hymnary. The melody, with one trifling change, is the same as the original in the above work, where it is set to the hymn 'Keine Schönheit hat die Welt.'

Diademata. Hy. 95.

G. J. ELVEY.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

Dies Iræ. Hy. 120.

J. B. DYKES.

Hymns Ancient and Modern, 1861.

Composed for this hymn.

Seven tunes by Dr. Dykes appeared in this, the first edition of *Hymns Ancient and Modern*. The tunes are 'Dies Iræ,' 'Hollingside,' 'Horbury,' 'Melita,' 'Nicaea,' 'St. Cross,' and 'St. Cuthbert.' They were sent to the editor, Dr. Monk, with a letter dated October 12, 1860, in which Dr. Dykes says: 'I venture . . . to send a few MS. tunes for your inspection, thinking it possible that some of them might do

for your forthcoming book . . . The "Dies Iræ" has given me much anxious thought. I am convinced that no single unvarying melody will bear to be sung to it throughout, without becoming thoroughly wearisome, and somewhat marring the grandeur of the words. The slight variations which I have introduced do not add to the difficulty of the composition (I have been most anxious to keep it as easy as I possibly could, consistently with the necessities of the words), but I think they will be found to relieve the hymn considerably.'

Dies Tenebrosa. Hy. 57.

J. B. DYKES.

The Song of Praise; or, Psalm and Hymn Tunes, collected and arranged by Victoria Evans-Freke, 1876.

Composed for this hymn.

Dijon. Hy. Appx. 4.

Lieder-Buch für Kleinkinder-Schulen . . . Herausgegeben von Theodor Fliedner, 1842.

The melody, as under, is set to the words 'Müde bin ich, geh zur Ruh.'

Diligence. Hy. 261.

L. MASON.

The Song Garden, 1864.

Composed for this hymn.

Dix. Hy. 35.

C. KOCHER.

Stimmen aus dem Reiche Gottes . . . herausgegeben von Conrad Kocher. Stuttgart, 1838.

The melody appears, as under, set to the hymn 'Treuer Heiland, wir sind hier.'

Dominus Misericordiæ. Hy. 103. J. STAINER.

The Congregational Mission Hymnal, 1890.

Composed for this hymn.

The tune also appeared the same year in the enlarged edition of The Hymnal Companion.

Dominus Regit Me. Hy. 219. J. B. DYKES.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

The hymn and tune were sung at Dr. Dykes's funeral on 28th January 1876.

Dominus Vobiscum. Hy. 504. A. SOMERVELL.

The Church Hymnary, 1898.

Composed for this hymn.

Doncaster. Hy. 243, 425. S. WESLEY.

Psalms and Hymns for the Service of the Church

Selected, adapted, composed, and arranged by J. B. Sale, 1837.

Set to two psalms from the New Version, namely, Psalm 31 and Psalm 51, part 2.

Original name of the tune is 'Bethlehem.'

Dresden. Hy. 498. J. A. P. SCHULZ.

The Bible Class Magazine, November 1854.

Entitled 'Thanksgiving Hymn. Arranged from J. A. P. Schulze. Words translated by Rev. S. F. Smith.' The present hymn is a translation by Miss J. M. Campbell of the same original. No information is given in the above magazine as to the original music by Schulz from which the arrangement was made, and although a large number of his songs and other works have been examined, nothing at all resembling it has been found. The metre of the refrain in the original German poem does not suit the present tune, so that the latter could not have been written for it, but in a Gesangbuch published at Dortmund in 1893, the hymn appears set to this tune, with the words of the refrain altered to suit it.

Duke Street. Hy. 438. Ps. 8. J. HATTON.

A Select Collection of Psalm and Hymn Tunes . . . By the late Henry Boyd, Teacher of Psalmody, Glasgow, 1793.

The composer died in 1793, but the tune does not seem to have appeared in any collection prior to the above. It is there headed 'Addison's 19th Psalm,' no composer's name being given. In Euphonia, a collection of tunes, edited by W. Dixon, and published in Liverpool about 1805, it is found under its present name, and attributed to Hatton.

Dundee. Ps. 52.

The former [second] Booke of the Musicke of M. William Damon, late one of her maiesties Musitions: conteining all the tunes of David's Psalms, as they are ordinarily sounding in the Church: most excellently by him composed into 4 parts. In which Sett the Tenor [highest part] singeth the Church tune, 1591.

In this book 'Dundee' appears for the first time in the form of a psalm tune, but it is probable, as has been pointed out by the Rev. H. Parr, that it is an adaptation from one of the tunes in Christopher Tye's Actes of the Apostles, 1553. (See under 'Gethsemane.') The tune in question is that set to chapter iii., the treble being as follows:—

Damon's work consists of eight separate books containing two complete settings of the tunes, each in four parts, namely, Cantus, Altus, Tenor, and Bassus. In one of these sets, called on the titles the 'former booke,' the melody is in the Tenor; in the other, called the 'second booke,' it is in the Cantus. No complete set of either of these is now known, but it may be of interest to give in score the Cantus, Altus, and Bassus (the Tenor being missing) of the present tune as they appear in Damon's 'former booke.' The tune is set to Psalm 116. It

will be observed that although the ‘former booke’ is that in which, according to the title-page, ‘the Tenor singeth the Church tune,’ yet in this particular case the melody is in the Cantus part.

The tune is next found in ‘The Whole Booke of Psalms with their wonted tunes . . . Wherein the Church tunes are carefully corrected, and thereunto added other short tunes usually song in London, and other places of this Realme. . . . Imprinted at London by Thomas Est, 1592.’

In a table at the end of this volume the tune is included among ‘those tunes newly added in this booke.’ It is set to Psalm 116, the harmony being by G. Kirby. The melody is as follows:—

No name is here attached to the tune, but in three subsequent editions of the same book it is called ‘Suffolk Tune.’ In Ravenscroft’s Psalter, 1621, it appears four times, and is named ‘Windsor or Eaton,’ being classed in the Index among ‘English tunes.’ The name ‘Windsor’ is that by which it has continued to be known in England. The earliest appearance of the tune in Scotland is in the edition of the Book of Common Order, printed by A. Hart in 1615. It is printed, as under, among the Common Tunes, and headed ‘Dundie Tune.’ (See under ‘Abbey.’)



In Raban’s edition, 1633, the sharp seventh is introduced at the penultimate note, and in that of 1635 the accidental is also inserted at the last note of lines 1 and 3. The form of the second line in the above is found in nearly all Scottish books down to the early part of the nineteenth century. Since then the present form has become general.

Dunfermline. Ps. 53.

The CL. Psalms of David, in Prose and Meeter: with their whole usuall Tunes, etc., Edinburgh, 1615.

One of the ‘xii. Common Tunes’ which appeared in this edition of the Scottish Book of Common Order. (See under ‘Abbey.’) The first appearance of the tune in an English psalter is in Ravenscroft’s Whole Booke of Psalms, 1621, where it is classed in the Index as a ‘Scottish tune.’

Durham. Ps. 54.

The Whole Booke of Psalms. . . . composed into 4 parts by sundry Authors. . . . Newly corrected and enlarged by Tho. Ravenscroft, 1621.

Set to Psalms 28 and 76, and classed as a ‘Northern Tune.’ It is included among the Common Tunes in the 1635 edition of the Scottish Book of Common Order.

Eastburg. Hy. 471.

G. C. MARTIN.

The Church of England Hymnal, 1895.

Composed for the hymn 'O Master, when Thou callest.'

Easter Hymn. Hy. 77.

Lyra Davidica, or a Collection of Divine Songs and Hymns, partly New Composed, partly Translated from the High German and Latin Hymns; and set to easy and pleasant Tunes, 1708.

The hymn and tune appear as under, headed 'The Resurrection'—

Jes - us Christ is risen to - day, Hal - le - Hal - le - lu - jah!

Our tri - umph - ant Ho - ly - day, Hal - le - Hal - le - lu - jah!

Who so late - ly on the Cross, Hal - le - Hal - le - lu - jah!

Suf - fered to re - deem our loss, Hal - le - Hal - le - lu - jah!

Eastnor. Hy. 212. Ps. 151.

A. KING.

The Bristol Tune Book, 1863.

Eden. Hy. 346.

O. M. FEILDEN.

A Selection of Psalm and Hymn Tunes, edited and arranged by E. H. Thorne. Enlarged edition, [1863].

Set to the hymn 'Go forward in your course, ye armies of the sky.' The harmony is by Mr. Thorne.

Eden. Hy. 42. Ps. 55.

W. H. HAVERGAL.

A Hundred Psalm and Hymn Tunes, 1859.

The tune was composed in 1845, and may have been published in America about that date, as Dr. Lowell Mason, in a letter to the composer, dated April 30, 1847, refers to the tune having been sung by his choir.

Edina. Hy. 240.

H. S. OAKELEY.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

Edinburgh. Ps. 56.

H. SMART.

The Hymnary, 1872.

Composed for the hymn 'From lands that see the sun arise.'

Edom. Hy. 94.

A. L. PEACE.

The Scottish Hymnal, 1885.

Composed for this hymn.

Effingham. Ps. 57.

Musicalisch Hand-Buch der Geistlichen Melodien à Cant. et Bass. Hamburg, 1690.

See under 'Crasselius,' of which this tune is a modification.

Ein' Feste Burg. Hy. 464.

M. LUTHER.

This melody, and the hymn to which it belongs, have always been attributed to Luther. They are believed to have first appeared in 'Geistliche Lieder . . . J. Klug, Wittemberg, 1529,' but no copy of this work can now be found. In an edition of the same work dated 1535, and in 'Kirchē Gesenge, Nürenberg, 1531,' the melody is found as follows:—

Eirene. Hy. 475.

F. R. HAVERGAL.

Havergal's Psalmody, edited by F. R. Havergal, 1871.

Eisenach. Hy. 56.

J. H. SCHEIN.

First published on a single sheet entitled 'Trost-Liedlein über den seligen Hintritt der Frawen Margariten, des Herrn Caspar Werners . . . Hausfrawen . . . Componirt und Musiciert von Johan-Herman Schein, 1628.'

It was included in the second edition, 1645, of Cantional oder Gesangbuch Augsburgischer Confession, edited by Schein.

The hymn for which it was composed is also, as indicated in the above title, by Schein, and begins, 'Machs mit mir, Gott, nach deiner Güt.'

Elgin. Ps. 58.

[The Psalms of David, etc.], Aberdeen, Edward Raban, 1625.

Of this edition of the Scottish Book of Common Order only two copies are known, both wanting title-page. The printer's name and the date are on the last page.

It contains fifteen common tunes harmonised in four parts, 'Elgin' being No. 14.

Elim. Hy. 227.

W. H. CALLCOTT.

Psalms and Hymns for Divine Worship, 1867.

Composed for this hymn. The original name of the tune is 'Rest.'

Ellacombe. Hy. 538.

Vollständige Sammlung der gewöhnlichen Melodien zum Mainzer Gesangbuche . . . von Xav. Lud. Hartig, Mainz, [cirea 1833].

Set to the hymn 'Der du im heil'gen Sakrament.' The melody has set above it the date 1700, but Dr. Bäumker states that Hartig is very incorrect as to the sources of tunes, and he does not believe the present melody is older than the beginning of the nineteenth century.

Ellers. Hy. 617.

E. J. HOPKINS.

The Supplemental Hymn and Tune Book, compiled by the Rev. R. Brown-Borthwick. Third edition, with new Appendix, [1869].

Composed for this hymn, and arranged for voices in unison, with organ accompaniment, the latter being varied in each verse. The present four-part arrangement appeared in the Appendix to the Bradford Tune Book, edited by Samuel Smith, [1872]. The following note is appended :—‘The above four-part vocal arrangement has been kindly prepared by the composer, at the request of the editor, specially for this work.’ Another four-part arrangement appeared in Church Hymns, 1874, and in Dr. Allon’s Congregational Psalmist, 1875. In the latter book the arrangement is stated to be by Sir A. Sullivan.

Ellesmere. Hy. 157.

A. R. REINAGLE.

The Praise Book, being ‘Hymns of Praise’ with accompanying tunes. By William Reid, M.A. Harmonies written or revised by Henry Edward Dibdin, 1866.

The tune is set to the hymn ‘Master, we would no longer be,’ and the Index states that it was ‘sent by the composer for this work.’

Ellingham. Hy. 208.

S. S. WESLEY.

A Selection of Psalms and Hymns arranged for the Public Services of the Church of England, edited by the Rev. Charles Kemble and S. S. Wesley, 1864.

Set to the hymn ‘Father of Heaven, in whom our hopes confide.’

The rhythm of line 2 has been slightly altered to suit the present hymn.

Elsenham. Hy. 603.

J. D. MACEY.

The Congregational Sunday School Hymnal, 1891.

Composed for this hymn.

Elvet. Hy. 155.

J. B. DYKES.

The Congregational Hymn and Tune Book, edited by the Rev. R. R. Chope, 1862.

Composed for the hymn ‘Spirit of Wisdom, guide Thine own.’

Elvey. Hy. 100.

G. J. ELVEY.

Choral Harmony, with Supplement : A Collection of Tunes in

short score for four voices. . . . By the Rev. Peter Maurice, D.D., [1858].

This tune is there named 'Windsor Castle,' and is set to the hymn 'All language must be faint, The blessedness to paint.'

Ely. Hy. 7, 46, 381. Ps. 9. T. TURTON.

A Collection of Psalm and Hymn Tunes . . . forming the first part of the People's Music Book, edited by James Turle and Edward Taylor, 1844.

Set to the Tate and Brady version of Psalm 100, 'With one consent let all the earth.'

Original name of the tune is 'St. Catherine.'

Emmaus. Hy. 288. J. BARNBY.

Psalms and Hymns for Public Worship, with appropriate Tunes, edited by J. Turle, 1863.

Composed for the hymn 'The day, O Lord, is spent.'

Epiphany. Hy. 428. E. J. HOPKINS.

The Congregational Hymn and Tune Book, edited by the Rev. R. R. Chope, 1862.

Composed for the hymn 'Brightest and best of the sons of the morning.'

Epworth. Ps. 59. C. WESLEY.

The Psalmist: A Collection of Psalm and Hymn Tunes, edited by Vincent Novello. Part III., 1838.

Called 'Loughton,' and headed 'Charles Wesley. Arr. by S. Wesley.'

Erin. Hy. 145, 400. Ps. 60.

Church Hymnal (authorised by the Irish Episcopal Church), 1874.

In the Biographical Index to the above Hymnal, compiled by Major Crawford, it is stated that this is 'one of the tunes collected by the late Dr. George Petrie in the remote parts of Ireland, and believed by him to be a hymn of the Ancient Irish Church.'

The first two lines of the melody have been slightly altered

from the version published by Dr. Petrie, which is as follows:—



Ernstein. Hy. 552.

J. F. SWIFT.

The Methodist Sunday School Tune Book, 1881.

Composed for the hymn 'Summer suns are glowing.'

Eternity. Hy. 382.

S. S. WESLEY.

The Song of Praise; or, Psalm and Hymn Tunes, collected and arranged by Victoria Evans-Freke, 1876.

Composed for the hymn 'When the day of toil is done.'

Etiam et Mihi. Hy. 189.

J. R. DYKES.

The Hymnal Companion to the Book of Common Prayer, Second edition, 1877.

Composed for this hymn.

Eton. Hy. 162.

J. BARNBY.

The Congregational Psalmist Hymnal, edited by Dr. Henry Allen, 1886.

Composed for the hymn 'Come, ye sinners, poor and wretched!'

Eucharistica. Hy. 414.

J. LANGRAN.

The New Mitre-Hymnal, adapted to the Services of the Church of England, with accompanying Tunes, 1875.

Composed for this hymn.

Evan. Hy. 144, 174. Ps. 61.

W. H. HAVERDAL.

The original of this tune is a setting by Mr. Haverdal, published in 1847, of Burns's poem, 'O Thou dread power, who reign'st above.' The melody is as follows:—

Dr. Lowell Mason arranged the 1st, 2nd, 7th, and 8th lines as a psalm tune, and published it in the *New Carmina Sacra*, 1850, under the name 'Eva,' with the initial 'H.' as composer.

Mr. Havergal did not approve of this, and in 1870 he rearranged the tune, and wrote thus regarding it: 'As the American arrangement was a sad estrangement, I have reconstructed the tune after a more correct form.'

In the arrangement by the composer each line begins and ends with a semibreve. Except in that particular, the composer's version has been adhered to in *The Church Hymnary* both in respect of melody and harmony.

Evangel. Ps. 139.

Church Hymns with Tunes, 1874.

Set to the hymn 'While shepherds watched their flocks by night,' and called an 'Old Carol.'

It seems, however, to be founded on a setting composed by G. W. Fink in 1842 of the song by M. Claudius beginning 'War einst ein Riese Goliath.' The melody of this song is as follows:—



Evelyn. Hy. 149.

A. S. SULLIVAN.

Church Hymns with Tunes, 1874.

Set to the 'Litany of the Passion,' and also to the hymn 'In the hour of my distress.'

Evening Hymn. Hy. 351.

T. TALLIS.

The whole Psalter translated into English Metre, which containeth an hundred and fifty Psalms.

This book bears neither date nor author's name, but it is known to be the work of Matthew Parker, Archbishop of Canterbury, and was printed probably about 1561.

At the end of the book are nine tunes by Thomas Tallis, set

in four parts (Meane, Contratenor, Tenor, and Bass), with the following note:—‘The Tenor of these partes be for the people when they will syng alone, the other partes, put for greater queers or to such as will syng or play them privately.’ The present is the eighth of these tunes, and is referred to Psalm 67. The melody in the original is the same as at present, except that each line is repeated before the next is introduced. The tune starts in the Tenor, the canon being in the highest part or ‘Meane.’ The present four-line form appears in Ravenscroft’s Whole Booke of Psalms, 1621, where it is set to ‘A Psalme before Morning Prayer.’

Evening Prayer. Hy. 601.

J. STAINER.

The Church Hymnary, 1898.

Composed for this hymn.

Eventide. Hy. 365.

W. H. MONK.

Hymns Ancient and Modern, 1861.

Composed for this hymn.

It is said that Dr. Monk composed this tune in about ten minutes, while a pianoforte lesson was being given in the same room.

Eventide. Hy. 372.

H. SMART.

The Song of Praise; or, Psalm and Hymn Tunes, collected and arranged by Victoria Evans-Freke, 1876.

Composed for the hymn ‘The Lord be with us as we bend.’

Ever Faithful. Hy. 17.

A. S. SULLIVAN.

Church Hymns with Tunes, 1874.

Composed for this hymn.

Everton. Hy. 164.

W. H. MONK.

The Congregational Church Hymnal, 1887.

Composed for this hymn.

Everton. Hy. 90.

H. SMART.

Psalms and Hymns for Divine Worship, 1867.

Set to the hymn ‘Mighty God, while angels bless Thee.’

Ewing. Hy. 334.

A. EWING.

Published on a single sheet in 1853.

Composed for the section of Bernard’s hymn beginning ‘For

thee, O dear, dear country. The tune was originally in triple time as follows:—



It appears in this form under the name 'St. Bedes' in 'A Manual of Psalm and Hymn Tunes . . . edited by the Hon. and Rev. J. Grey, 1857.'

The first appearance of the tune in the present form was probably in *Hymns Ancient and Modern*, 1861, where it was set to the present words.

Writing in 1861, Dr. Neale said: 'I have so often been asked to what tune the words of Bernard may be sung, that I may here mention that of Mr. Ewing, the earliest written, the best known, and with children the most popular; no small proof in my estimation of the goodness of church music.'

Faber. Hy. 165.

S. ALCOCK.

The Church Hymnary, 1868.

This tune was not specially composed for this hymn, but was selected by Sir John Stainer as a suitable adaptation.

Fairfield. Ps. 165.

P. LA TRÉBE.

Choral Harmony: A collection of tunes in short score, for four voices, a companion to Metrical Versions of Psalms and Hymns, by the Rev. Peter Maurice, 1854.

Set to the hymn 'Give to the winds thy fears,' and marked 'Contributed for the work.'

Faith. Hy. 51, 223. Ps. 62.

J. B. DYKES.

Psalms and Hymns for Divine Worship, 1867.

It is not certain for what particular hymn (if any) the tune was composed.

Fareham. Hy. 368.

J. GOSS.

The Hymnary, 1872.

Composed for the hymn 'Lift up the Advent strain.'

Farrant. Ps. 63.

Adapted from the anthem ‘Lord, for Thy tender mercies’ sake,’ usually attributed to Richard Farrant, but by some writers to John Hilton.

Felix. Ps. 64.

The Hallelujah, edited by Lowell Mason, 1854.

The tune is founded on the following phrase in Mendelssohn’s oratorio ‘Christus.’

**Feniton Court.** Hy. 11.

E. J. HOPKINS.

The Temple Church Choral Service, edited by Edward J. Hopkins. Supplement, 1877.

Composed for this hymn.

Ferrier. Hy. 596.

J. B. DYKES.

Accompanying Tunes to the Hymns for Infant Children, 1862.

Composed for this hymn.

Fiat Lux. Hy. 429.

J. B. DYKES.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

Fidelis. Hy. 590.

A. SOMERVELL.

The Church Hymnary, 1898.

Composed for this hymn.

Fides. Hy. 8.

C. C. SCHOLEFIELD.

Church Hymns with Tunes, 1874.

Composed for this hymn.

Fiducia. Hy. 45.

S. S. WESLEY.

Church Hymns with Tunes, 1874.

Composed for this hymn.

Filitz. Hy. 579.

F. FILITZ.

Vierstimmiges Choralbuch zum Kirchen- und Hausgebrauch . . . herausgegeben von Dr. Friedrich Filitz, Berlin, [1847].

The melody as here is set to the hymn ‘Wem in Leidens-tagen.’

Fingal. Hy. 50.

J. S. ANDERSON.

The Scottish Hymnal, 1885.

It is there set to the hymn 'I am not worthy, Holy Lord,' but was not specially composed for that hymn.

Follow Me. Hy. 567.

A. SOMERVELL.

The Church Hymnary, 1898.

Composed for this hymn.

Fortitude. Hy. 561.

H. R. PALMER.

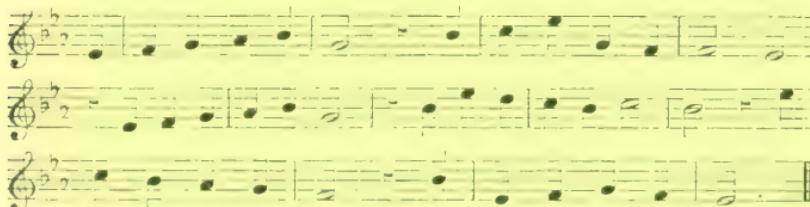
Sabbath School Songs, 1868.

Composed for this hymn.

Franconia. Hy. 142. Ps. 152.

Harmonischer Lieder-Schatz, oder Allgemeines Evangelischer Choral-Buch. . . . gestellet von Johann Balthasar König, 1738.

The melody, as under, is set to the hymn 'Was ist, das mich betrübt?'



The present tune was arranged from this by the Rev. W. H. Havergal, and published in his Old Church Psalmody, 1847.

French. Hy. 151, 468. Ps. 65.

The CL. Psalms of David, in Prose and Meeter: with their whole usuall Tunes, etc., Edinburgh, 1615.

One of the 'xii. Common Tunes' found in this edition of the Scottish Book of Common Order. (See under 'Abbey.') The first appearance of the tune in an English Psalter is in Ravenscroft's Whole Booke of Psalms, 1621, where it is named 'Dundy,' and classed in the Index under 'Scottish Tunes.' 'Dundee' is the name by which it is still generally known in England, though it has also been called 'Norwich.'

Garrett. Hy. 54.

G. M. GARRETT.

The Church of England Hymnal, 1895.

Composed for the hymn 'A broken heart, my God, my King.'

The original name of the tune is 'Walton.'

Gauntlett. Hy. Appx. 7.

H. J. GAUNLETT.

The Presbyterian Hymnal, 1877.

Set to this hymn (No. 211).

Gerontius. Hy. 25.

J. B. DYKES.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

Gethsemane. Hy. 55.

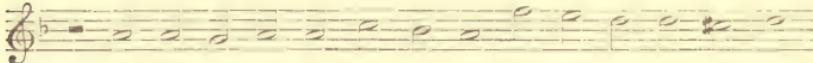
W. H. MONK (from TYE).

The Actes of the Apostles, translated into Englyshe Metre, and dedicated to the Kynges moste excellent Maiestye, by Christopher Tye, Doctor in Musyke, and one of the Gentylmen of hys graces moste honourable Chappell, wyth notes to eche chapter, to syng and also to play upon the Lute, very necessarye for studentes after theyr studye, to fyle theyr wyttes, and also for all Christians that cannot syng, to reade the good and Godlye storystes of the lyves of Christ hys Apostles, 1553.

The work, of which the above is the full title, contains a metrical version of the first fourteen chapters of the Acts of the Apostles, each chapter having set to it a tune in four parts. The present is adapted from that of chapter xii., which is as follows :



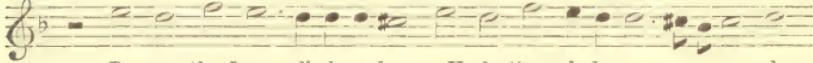
And in that tyme Her - ode the Kynge He did his hands let slyp,



To trou - ble men of good lyv - ing And god - lye fel - ow - shyp,



He dyd slae James Johns bro - ther deare Even wyth the swerde in - dede,



Because the Jues well pleased were, He further dyd pro - - cede.

The arrangement by Dr. W. H. Monk appeared in Hymns Ancient and Modern, 1861, set to the present hymn.

Gibbons. Hy. 479.

O. GIBBONS.

The Hymnes and Songs of the Church. By George Wither, 1623.

This work contains a number of tunes in two parts, treble

and bass, by Orlando Gibbons, the present being set to the song beginning ‘O my Love, how comely now,’ as follows:—



Girtford. Hy. 274.

G. M. GARRETT.

The Church of England Hymnal, 1895.

Composed for this hymn.

Glasbury. Hy. 547.

S. S. WESLEY.

A Selection of Psalms and Hymns arranged for the Public Services of the Church of England, edited by the Rev. Charles Kemble and S. S. Wesley, 1864.

Set to the hymn ‘The Lord is our refuge, the Lord is our guide.’

Glasgow. Ps. 66.

The Psalm Singer’s Pocket Companion, containing great variety of the best English Psalm Tunes. . . . Likewise all the Tunes that are usually sung in most parts of Scotland. Glasgow, 1756.

One of the collections edited by Thomas Moore.

Glebefield. Hy. 200.

J. B. DYKES.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for the hymn ‘Joy, because the circling year.’

Gloaming. Hy. 360.

J. STAINER.

The Church Hymnary, 1898.

Composed for this hymn.

Glory. Hy. 333.

C. J. VINCENT.

The Hymnal Companion to the Book of Common Prayer, with accompanying Tunes. Second edition, 1877.

Composed for the hymn ‘The sands of time are sinking.’ The last line of the tune was slightly altered by the composer to suit the present hymn.

Glory. Hy. 587.

The Tune Book to the Hymns and Chaunts for Sunday Schools, edited by John Curwen, [1842].

Set to the present hymn, with which it has always been associated.

Gloucester. Ps. 67.

The Whole Booke of Psalmes. . . . composed into 4 parts by sundry Authors. . . . Newly corrected and enlarged by Tho. Ravenscroft, 1621.

Set to Psalms 10, 48, and 143.

Line 3 in the original is as follows:—



The present form is found in Playford's Psalms, 1677.

God in Nature. Hy. 521.

J. STAINER.

The Westminster Abbey Hymn Book, 1897.

Composed for this hymn.

Godesberg. Hy. 131.

H. ALBERT.

Fünfter Theil der Arien oder Melodeyen. . . . von Heinrich Alberten. Königsberg, 1642.

Set to the hymn 'Gott des Himmels und der Erden.' Melody exactly as in present tune.

Golden Sheaves. Hy. 495.

A. S. SULLIVAN.

Church Hymns with Tunes, 1874.

Composed for this hymn.

Gorton. Hy. 338.

W. HOLLINGWORTH.

Hollingworth's Psalmody, 1889.

Composed in 1883 for the hymn 'Come, ye that love the Lord.'

Goshen. Hy. 565.

The Bible Class Magazine, 1860.

The present hymn and tune appear in the above under the heading 'Our Shepherd.' No composer's name or source is given, and the tune has not been found in any earlier publication.

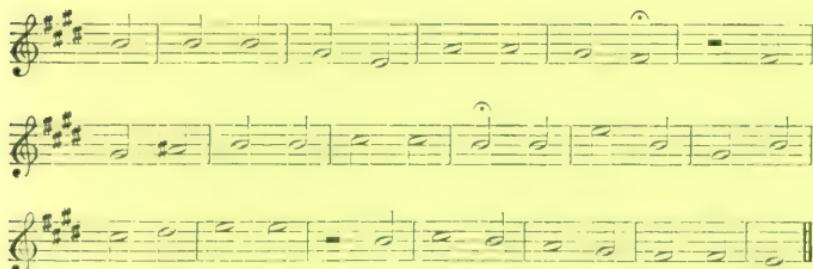
Gotha. Hy. 619.

H.R.H. PRINCE ALBERT.

Songs and Ballads written and set to Music by their Royal Highnesses Albert and Ernest, Princes of Saxe-Coburg Gotha, 1840.

Set to a poem by Eichendorff beginning ‘O wunderbares tiefes Schwingen,’ the English translation being by G. F. Richardson.

The melody is as follows:—



It appeared as a long metre tune in Westrop's Universal Psalmodist, and in The Sacred Choir, Glasgow, 1841. In its present form (87.87) it is found in Lowell Mason's Psaltery, 1847, and in Congregational Church Music, 1853. Its insertion in this form in the last-named work was expressly sanctioned by the composer.

Gouda. Hy. 387.

B. TOURS.

The Hymnary, 1872.

Set to the hymns ‘O God, who lovest to abide,’ and ‘How sweet the name of Jesus sounds.’ It is not certain for which of these the tune was composed.

Gounod. Hy. 131.

C. GOUNOD.

The Hymnary, 1872.

Set to four different hymns, but composed for ‘Hark, ten thousand harps and voices,’ which was not included in the collection.

Gräfenberg. Hy. 424. Ps. 68.

Praxis Pietatis Melica. Das ist: Übung der Gottseligkeit in Christlichen und trostreichien Gesängen . . . verfertiget von Johann Crügern. . . . Editio v., Berlin, 1653.

The melody, as under, is set to the hymn ‘Nun danket all und bringet Ehr.’



According to Zahn, the melody is Criiger’s composition.

Grandpont. Hy. 245.

J. STAINER.

The Church Hymnary, 1898.

Composed for this hymn.

Grange. Hy. 375.

J. M. BELL.

The National Book of Hymn Tunes, etc., 1885.

Gratias Agimus. Hy. 420.

W. ALCOCK.

The Church Hymnary, 1898.

Composed for this hymn.

Gretton. Hy. 224.

R. BROWN-BORTHWICK.

The Supplemental Hymn and Tune Book, compiled by the Rev. R. Brown[-Borthwick], 1867.

Set to the hymn ‘Thro’ all the changing scenes of life.’

Guild. Hy. 259.

A. L. PEACE.

Composed for this hymn, and first printed in 1889 on a single sheet for use at Guild meetings. In its original form the tune is set in Key F for male voices in three parts, first and second tenor and bass; it was afterwards arranged by the composer for mixed voices in its present form, and published in Life and Work for January 1890.

Haddo. Hy. Appx. 3.

E. J. HOPKINS.

The Temple Church Choral Service Book, edited by Edward J. Hopkins, 1880.

Composed for the hymn ‘No, not despairingly.’ Although the tune appeared first in the above collection, it was written for the Free Church Hymn Book published in 1882.

Hallelujah. Hy. 26.

E. J. HOPKINS.

The Temple Church Choral Service, edited by Edward J. Hopkins. Supplement, 1877.

Composed for this hymn, and originally named ‘Jehovah.’

Hamerton. Hy. 532.

S. C. HAMERTON.

Two Christmas Carols, [1861].

The present is the second of these, and is headed 'Waken, Christian children, words and melody by the Rev. S. C. Hamerton.'

Hampden. Hy. 559.

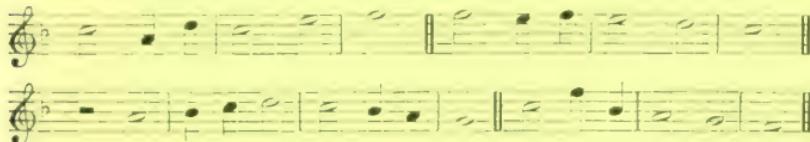
W. FREESTONE.

The Children's Hymn Book, edited by Mrs. Carey Brock, 1881.

Composed for the hymn 'Jesus, we are far away.'

Hampton. Hy. 430. Ps. 153.Psalmody in Miniature, by Aaron Williams, [*circa* 1770].

It is also contained in 'A Collection of Psalm Tunes in Three Parts. . . . By Is. Smith,' which appeared about the same date. In this collection the melody is as follows:—



In both of these books the tune is named 'Durham.'

Hanover. Hy. 12, 19.

W. CROFT.

A Supplement to the New Version of Psalms by Dr. Brady and Mr. Tate, etc. The Sixth edition, corrected and much enlarged, 1708.

The tune is set to the version of Psalm 67 beginning 'Our God bless us all with mercy and love.' It is without a name, and is headed 'A New Tune to the 149th Psalm of the New Version, and the 104th Psalm of the Old.' No composers' names are given. It is generally believed that Dr. Croft was concerned in the production of the above book, but the evidence in support of his being the composer of the present tune is not entirely conclusive. In collections issued in the end of the eighteenth and beginning of the nineteenth centuries it is frequently attributed to Handel; but as Handel did not come to England till 1710, it is almost impossible that a hymn tune by him should have been published in an English collection in 1708. Further, the tune is found in many collections published during Handel's

residence in England, and in none of them is he mentioned as composer; while in Riley's Parochial Music Corrected, published in 1762, within three years of Handel's death, the tune is headed 'Hanover tune, the author not known.' In the collection of tunes called the People's Music Book, edited by J. Turle and E. Taylor in 1844, the tune is called Old 104th, and has Handel's name attached to it; but in the Index it is credited to Dr. Croft, and the following note added:—'This Tune has been ascertained to be the composition of Dr. Croft, by satisfactory evidence, since the page in which it is contained was printed.'

Happy Land. Hy. 592.

The source of this melody, which has been described as an 'Indian Air,' has not been traced. The history of its connection with this hymn is thus told by Mr. Andrew Young, the author of the latter, in the preface to a volume of poems published in 1876:—'Many years ago I was spending an evening with a family of friends, and the lady of the house played several musical compositions of great beauty. Among these was a sweet and tender air which charmed me exceedingly. On asking the name of it, I was told it was "an Indian Air called 'Happy Land.'" It immediately occurred to me that such a melody could not fail to be popular in Sunday schools, if wedded to appropriate words. And accordingly I wrote the little hymn which has now spread over all the world, and been translated into almost all languages. It was sung daily in my classes in the Niddry Street School; and on a visit by Mr. James Gall he was so delighted with the music and hymn, that he noted down the simple air, had it harmonised, set to the words, and published in his Sacred Songs; and from his father's well-known printing and publishing house it was copied into hymn books everywhere, and so became a general favourite.' The full title of the book thus referred to is 'Anthems and Sacred Songs, arranged for Two, Three, or Four Voices, by Alexander Hume.' It bears no date, but must have been issued about 1839. The hymn and tune are included in Sacred Melodies for Children, edited by C. H. Bateman, 1843;

and in the Juvenile Harmonist, published in the same year by the Sunday School Union.

Harington. Ps. 69.

H. HARINGTON.

Retirement: A Glee for 3 Voices, by Henry Harington, [circa 1780].

The original form is as follows:—

The musical score consists of three staves of music. The top staff is in G major, the middle staff in C major, and the bottom staff in E major. The music is written in common time. The vocal parts are represented by soprano, alto, and bass clefs. The notation includes various note values such as eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

The glee has three verses, the first being—

Beneath the silent rural cell
Of innocence and peace,
With sage retirement let me dwell
And taste each home-felt bliss.

Harrow. Hy. 383.

E. FANING.

The Church Hymnary, 1898.

Composed for this hymn.

Harts. Hy. 17.

B. MILGROVE.

Sixteen Hymns as they are Sung at the Right Honourable the Countess of Huntingdon's Chapel in Bath. Set to Music by Benj^m Milgrove, [1769?].

The present is No. 15 in this collection, and is set as under

to the hymn 'Brethren, let us join to bless,' with the addition of a 'Hallelujah,' which has now been dropped.

TENOR. 8ve lower.

Women alone. Altogether. Women alone. Altogether.
 Hal - le - lu - jah, Praise the Lord! Hal - le - lu - jah, Praise the Lord!
 Praise, Praise, Praise, Praise, Hal - le - lu - jah, Praise the Lord!

A note at the beginning of the book says, 'The Men that sing the Air must rest where 'tis written the Women to sing this part alone, and begin where the word Altogether is written.'

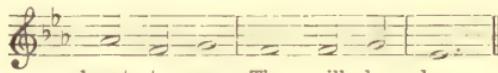
- Harvest.** Hy. 487. B. TOURS.
 The Children's Hymn Book, edited by Mrs. Carey Brock, 1881.
 Composed for this hymn.
- Hasboro.** Hy. 492. A. H. MANN.
 The Church Hymnary, 1898.
 Composed for this hymn.
- Havergal.** Hy. 412. W. H. HAVERGAL.
 Havergal's Psalmody, 1871.
 Composed on April 16, 1870, at the request of a friend, for
 the hymn 'Mighty Father! Blessed Son!'
 The original has nine lines, the present tune consisting of the
 first three of these. Mr. Havergal died on April 19, 1870, this
 tune being the last music composed by him. In Havergal's Psalmody,
 the memorial volume edited by the composer's daughter,
 the tune is given in the three-line form set to the present hymn.
- Havilah.** Hy. 627. W. H. HAVERGAL.
 Havergal's Psalmody, 1871.
 The MS. of the tune is dated January 1870.
- Hawarden.** Hy. 451. S. S. WESLEY.
 The European Psalmist: A Collection of Hymn Tunes . . .
 The whole revised . . . and much of the new portion com-
 posed by Samuel Sebastian Wesley, Mus. Doc., 1872.
 Composed for the hymn 'There is a blessed home.'
- Heathlands.** Hy. 247. H. SMART.
 Psalms and Hymns for Divine Worship, 1867.
 Set to the hymn 'God of mercy, God of grace.'
- Heber.** Hy. 441. L. MASON.
 The Boston Handel and Haydn Society Collection, Ninth
 edition, 1829.
 Composed in 1824 for this hymn.
- Heinlein.** Hy. 39.
 Nürnbergisches Gesang-Buch, 1677 (or 1676).
 Set to the hymn 'Aus der Tiefe rufe ich.'
 The melody has attached to it the initials M. H., which Zahn
 conjectures may stand for Martin Herbst. The time was attri-
 buted in some books to Paul Heinlein; hence its name.

Herbert. Hy. 389.

R. R. CHOPE.

The Congregational Hymn and Tune Book, edited by the Rev. R. R. Chope, 1862.

Composed for the hymn 'My God and Father, while I stray.' In the original the last three bars are as follows:—



heart to say, Thy will be done.

The alteration to the present form was permitted by the composer, on the suggestion of Sir John Stainer, in order to suit the rhythm of the present hymn.

Hereford. Hy. 340.

H. J. GAUNTLETT.

The Church Hymn and Tune Book, by W. J. Blew and H. J. Gauntlett, 1852.

Set to the hymn 'Anointed One! Thy work is done.'

Hereford. Ps. 140.

W. HAYES.

Sixteen Psalms selected from the Rev. Mr. Merrick's New Version. Set to Music by W. Hayes, 1774.

Set to the version of Psalm 47, 'Arise, ye people, clap the hand.'

Hermas. Hy. 543.

F. R. HAVERGAL.

Havergal's Psalmody, 1871.

Set to the hymn 'Earth below is teeming.'

Hermon. Hy. 46.

BATTISON HAYNES.

The Church Hymnary, 1898.

Composed for this hymn.

Hesperus. Hy. 41.

H. BAKER.

A Hymnal for use in the English Church, with accompanying Tunes, 1866. Edited by the Hon. and Rev. J. Grey.

Original name of the tune is 'Whitburn.'

Set to the hymn 'Sun of my soul.'

Highgate. Hy. 397.

F. C. WOODS.

The Church Hymnary, 1898.

Composed for this hymn.

Highnam. Hy. 281.

J. LANGRAN.

Psalms and Hymns adapted to the Services of the Church of

England, with accompanying Tunes, selected and revised by John Foster, 1863. (See under 'Deerhurst.')

Composed for the hymn 'God that madest earth and heaven.'

Hilary. Hy. 399.

Zionsharfe, Ein Choralschatz . . . von Dr. Conrad Kocher. Vierte Abtheilung, enthaltend die schönsten Melodien der Katholischen Kirche, 1855.

Set to the hymn 'O du Liebe meiner Liebe.'

The name 'Ganther' is attached, apparently as composer of the tune, but nothing can be discovered about any musician of that name.

His for ever. Hy. 215.

J. BARNBY.

The Hymnal Companion to the Book of Common Prayer. Third edition, 1890.

Composed for this hymn.

Hodnet. Hy. Appx. 13.

BATTISON HAYNES.

The Church Hymnary, 1898.

Composed for the hymn 'Thou art gone to the grave.'

Holcombe. Hy. 70.

F. H. SYKES.

Original Hymn Tunes, Chants, Kyries, etc., by Frederic H. Sykes, [1896].

Holley. Hy. 520.

G. HEWS.

Boston Academy Collection, edited by Lowell Mason, 1835.

Set to the hymn 'Softly now the light of day.'

Hollingside. Hy. 193.

J. B. DYKES.

Hymns Ancient and Modern, 1861.

Composed for this hymn.

Holy Church. Hy. 194.

A. H. BROWN.

Composed for the hymn 'Jerusalem the golden,' and published in 1862, along with eight others, of which 'St. Anatolius' was one, under the title 'The day is past and over: an Evening Hymn, to which are added a few other hymns.'

Holy Cross. Hy. 369.

A. H. BROWN.

The Congregational Mission Hymnal, 1890.

Composed for the hymn 'Show me Thyself, O Holy Lord.'

Holy Trinity. Hy. 104.

J. BARNBY.

New Psalm and Hymn Tunes used at the Church of St. James the Less, Westminster, by J. Barnby, 1861.

Composed for the hymn 'As now the sun's declining rays.'

Holyrood. Hy. 576.

J. WATSON.

Psalms and Hymns for Divine Worship, 1867.

The tune is anonymous in that work, the composer of the melody being a partner in the firm of J. Nisbet & Co., the publishers of the book. The harmony is by Dr. Rimbault.

Hollywood. Hy. 106, 625.

This tune seems to have come into use in the Roman Catholic Churches in England about the same period as the 'Adeste Fideles,' but nothing definite has yet been discovered as to its composer or source. It is found in An Essay on the Church Plain Chant, 1782, in Webbe's Collection of Motetts, etc., 1792, and in the Wade MS. at Stonyhurst College. (See under 'Adeste Fideles.') In all of these it is set to the Hymn at Benediction, 'Tantum ergo sacramentum.' The Stonyhurst MS. contains five, and the 'Essay' four settings of the same words in addition to the present. The melody in all the above books is, with very trifling exceptions, the same as in the present version. A slightly different form appeared in Gardiner's Sacred Melodies, vol. ii., 1815. It is there headed 'Subject from the Missal Book,' and is set to the hymn 'Lord, dismiss us with Thy blessing.' The same arrangement and adaptation appeared in Sacred Harmony, for St. George's Church, Edinburgh, 1820; and this form of the tune, under the names 'Dismission' and 'Augustine,' is found in several collections since that date.

Honidon. Hy. 3.

T. R. MATTHEWS.

Composed for the hymn 'Jesus, Lover of my soul.'

Printed in a collection of 'Sixteen Tunes' by Mr. Matthews, which was sold in aid of the rebuilding of North Coates Church in 1865.

Horbury. Hy. 237.

J. B. DYKES.

Hymns Ancient and Modern, 1861.

Composed for this hymn.

Horeb. Hy. 358.

J. BARNBY.

The Hymnary, 1872.

Composed for this hymn.

Horsley. Hy. 540.

W. HORSLEY.

Twenty-four Psalm Tunes and Eight Chants, composed by Wm. Horsley, 1844.

The present tune is No. 3. It has no name, and is not referred to any particular hymn.

Hosanna. Hy. 48.

J. BARNBY.

The Hymnary, 1872.

Composed for this hymn.

Hosanna we Sing. Hy. 537.

J. B. DYKES.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

Houghton. Hy. 12.

H. J. GAUNTLETT.

The Congregational Psalmist, edited by Dr. H. Allon, Part III., 1861.

Composed for this hymn.

Houghton-le-Spring. Hy. 287.

S. S. WESLEY.

A Selection of Psalms and Hymns arranged for the Public Services of the Church of England, edited by the Rev. Charles Kemble and S. S. Wesley, 1864.

Composed for the hymn 'Rock of Ages.'

The tune is dated 1860 in this work. It is found with the name 'St. Sebastian' in A Hymnal for Use in the English Church, edited by the Hon. and Rev. J. Grey, 1866; and is there marked 'Composed for this work.' The Rev. J. Grey was rector of Houghton-le-Spring.

Howard. Ps. 70.

A Selection of Psalm Tunes, Sanctuses, Doxologies, etc. For the use of the Congregation of St. Mary's Church. Edited by John Wilson. Edinburgh, 1825.

The tune is anonymous in this book.

In books published in 1840 and in 1854 it is ascribed to Sir John Stevenson, and in some books it has been credited

to Dr. Samuel Howard. The latter statement is entirely without foundation, and is a mistake arising from the name.

Huddersfield. Ps. 71.

M. MADAN.

A Collection of Psalm and Hymn Tunes, never published before, 1769. Edited by M. Madan.

Known as the ‘Lock Collection.’

In the original the second half of the tune is as follows:—



Set to the hymn ‘My hiding-place, my refuge, tower, and shield art Thou, O God.’

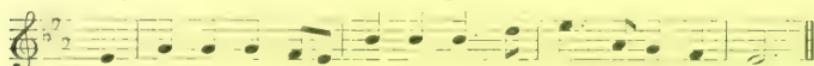
Hull. Hy. 465.

The origin of this tune is very obscure, and it is quite uncertain whether it was originally the melody of a secular song or of a hymn tune. In ‘The American Musical Miscellany: a Collection of the Newest and Most Approved (*sic*) Songs, set to Music. Printed at Northampton, Massachusetts, by Andrew Wright, 1798,’ it appears as under, set to a song called ‘The Indian Philosopher’:—



In regard to this, Mr. Hubert P. Main, of New York, writes: ‘I have seen it in earlier books, but when it was first adapted as a sacred hymn tune I do not know for certain. I think, however, it was used by the early Methodists as far back as 1770, and possibly came to America from England with the early Methodist preachers. It was one of the favourite hymns of the early Methodists and Congregationalists; generally called “Ganges,” and credited to S. Chandler,

1790; but this is evidently an error. Chandler wrote a tune about 1790, or earlier, commencing as follows:—



but the only similarity to "Ganges" is in the first line.'

In 1731 the Rev. Joshua Leavitt included the tune in *The Christian Lyre*, and stated that it 'was originally composed for a song of Dr. Watts'; but he does not give the original words, nor the name or date of the publication in which it first appeared.

Humility. Hy. 528.

J. Goss.

Christmas Carols, New and Old, edited by the Rev. H. R. Bramley and J. Stainer. Second series, 1870.

Composed for this hymn.

Hursley. Hy. 352.

See 'Pascal.'

Iconium. Ps. 72.

The Sacred Harmony of St. Andrew's Church, Edinburgh, edited by Adam Ramage, 1843.

The tune is here attributed to Dr. Nares, but it has not been found in any older collection, and the statement as to the composer lacks confirmation.

Ilkley. Hy. 417.

J. B. DYKES.

The Leeds Tune Book, edited by J. Lancaster, 1868.

The tune is there anonymous, being headed 'Presented to the editor,' and is set to the hymn 'There is a calm for those who weep.' In the *Free Church Hymn Book*, 1882, it is set to the present hymn, and is again without composer's name. In an article in the *Strand Magazine* for July 1895, a facsimile was given of the tune in Dr. Dykes's handwriting, set to the hymn 'Sun of my soul'; and the writer of the article stated that it was an unpublished tune, and had been 'given by Dr. Dykes shortly before his death to a friend, among whose papers it had lain for many years.' The facts are that the tune was composed by Dr. Dykes for 'Sun of my soul,' and given in MS. to Mr. Snowdon, vicar of Ilkley, for the use of the choir of his church. Dr. Dykes never consented to, and was possibly not aware of, its publication in the *Leeds Tune*

Book. It may have been given to the editor of that book by a member of the choir or some other friend at Ilkley. The harmony of the tune seems to have been altered more than once by Dr. Dykes. The present is believed to be his latest version.

Ilksley. Hy. 117.

J. BISHOP.

A Sett of New Psalm Tunes in Four Parts. . . . By John Bishop, organist of the College at Winton, [1700].

Set to Psalm 100, 'All people that on earth do dwell.'

In the Scottish Hymnal and Scottish Psalter the tune was altered in the last line. It is now restored to the original.

Illuminatio. Hy. 154.

G. J. ELVEY.

The Chenies Tune Book, specially adapted to the Book of Common Praise. Dedicated to the Rev. the Rt. Hon. Lord Wriothesley Russell, Rector of Chenies, with affectionate respect by his Daughter. Edited by E. G. Cocks. (Preface dated Dec. 1885.)

This tune is there called 'Cephas,' and is marked 'Composed expressly for this work.' It is not referred to any particular hymn, but was probably written for 'Rock of Ages.'

In Memoriam. Hy. 586.

J. STAINER.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

This tune was written in the following circumstances:—The committee engaged on the music of the above were meeting at the Langham Hotel, London, and when this hymn came up for consideration it was found that though they had several tunes before them, none were considered satisfactory. It was suggested that a new tune might be written by one of the committee, and Sir Henry Baker proposed that Sir John Stainer should retire to his (Sir Henry's) bedroom, and try what he could do. Sir John complied with the suggestion, and in a very short time returned with the present tune, which was at once adopted.

In Sabbato. Hy. 602.

W. H. MONK.

The Church of England Hymnal, 1895.

Though first published in this book, the tune was written

for the Westminster Abbey Hymn Book, which was in preparation before Dr. Monk's death, though not issued till 1897.

The tune was composed for the hymn 'As Thou didst rest, O Father.'

In the Field. Hy. 529. J. FARMER.

Christ and His Soldiers : A Sacred Oratorio, 1878.

Words and music reproduced exactly from this work.

Innocents. Hy. 299.

The Parish Choir, vol. iii., No. 59, November 1850.

Set to the hymn 'Little flowers of martyrdom' under its present name, and styled as an 'Ancient Litany.' The melody has not, however, been traced to any earlier source.

Innsbruck. Hy. 416. H. ISAAC.

The melody has been generally attributed to this composer. So far as known, it first appeared in print in 'Ein ausszug guter alter un newer Teutscher liedlein. Nürnberg, 1539.' It is there set to the song 'Innsbruck ich muss dich lassen' in the following form : —

The musical notation consists of four staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is composed of eighth-note patterns. The first three staves end with a repeat sign and a double bar line, indicating a section of the melody. The fourth staff concludes the piece with a final double bar line.

Later the melody was adapted to the hymn 'O Welt ich muss dich lassen,' and later still to Gerhardt's hymn 'Nun ruhen alle Wälder.'

The melody appears in a large variety of forms in German collections from the above date to the present day. The form of the melody here, with the exception of the last line, is that adopted by Bach in his 'St. Matthew Passion' and elsewhere. The harmony is also largely his. The last line has been modified to suit the metre of the hymn.

Intercession. Hy. 393.

W. H. CALLCOTT.

Psalms and Hymns for Divine Worship, 1867.

Composed for this hymn.

The last two lines are from Mendelssohn's 'Elijah,' being part of the prayer for rain by the prophet and people.

Intercession. Ps. 10.

Easy Music for Church Choirs. Part III., 1853.

Set to the hymn 'Deus tuorum militum.'

This work contains music for the various parts of the service of the Roman Catholic Church. No composer's name or source is given for this tune, and it has not been traced to any older source. It was included under its present name in the Appendix to Hymns Ancient and Modern, 1868.

Invermay. Hy. 575.

J. LAMB.

The Presbyterian Hymnal for the Young, 1882.

Composed for this hymn.

Invocation. Ps. 222.

R. A. SMITH.

Sacred Music . . . sung in St. George's Church, Edinburgh, edited by R. A. Smith, 1825.

Composed for Psalm 43, vers. 3-5, with which it is always associated.

Irby. Hy. 533.

H. J. GAUNTLETT.

Hymns for Little Children. . . . Set to music with piano-forte accompaniment, by H. J. Gauntlett, 1858.

Composed for this hymn. As originally written, it was intended to be sung by voices in unison, with harmonised accompaniment.

Irene. Hy. 311.

C. C. SCHOLEFIELD.

Church Hymns with Tunes, 1874.

Composed for this hymn.

Irish. Ps. 73.

A Collection of Hymns and Sacred Poems, Dublin, 1749.

The present tune is among the 'Tunes adapted to the foregoing Hymns' at the end of the volume. It is without a name, and seems to have received the name 'Irish' in Ashworth's collection, published about 1760.

Israel. Hy. 27, 204.

G. C. MARTIN.

The Church Hymnary, 1898.

Composed for No. 204, 'Come, O Thou Traveller unknown.'

Jackson. Hy. 620. Ps. 74.

T. JACKSON.

Twelve Psalm Tunes and Eighteen Double and Single Chants . . . composed for Four voices, 1780.

Set to Psalm 47. In Dr. Miller's collection, issued in 1800, the tune is called 'Byzantium,' and it still bears this name in English collections.

Jam Lucis. Hy. 348.

This melody is one of several set to the hymn 'Jam lucis orto sidere,' in Guidetti's Directorium Chori, first published in 1582. It seems to have been adapted from music in use before that date to some of the short versicles and responses occurring in various church offices.

Jesu Magister Bone. Hy. 209.

J. B. DYKES.

The Song of Praise; or, Psalm and Hymn Tunes, collected and arranged by Victoria Evans-Freke, 1876.

Composed for the hymn 'O Jesus, I have promised.'

Jesu Refugium Meum. Hy. 193.

Vollständiges Hessen-Hanauisches Psalmen- und Choral-Buch . . . herausgegeben von Johann Daniel Müller. Frankfurt am Mayn, 1754.

Set to the hymn 'Komm mein Jesu, komm zu mir.'

Harmonised by Sir John Stainer for The Church Hymnary.

Jesus Loves Me. Hy. 548.

W. B. BRADBURY.

The Golden Chain, edited by W. B. Bradbury, 1861.

Composed for this hymn.

Joy Bells. Hy. 612.

J. STAINER.

The Church Hymnary, 1898.

Composed for this hymn.

Joyful. Hy. 589.

T. BILBY.

The Tune Book to the Hymns and Chaunts for Sunday Schools, edited by John Curwen, [1842].

Set to the present hymn.

It also appeared in *The Juvenile Harmonist*, published in 1843, where it is ascribed to 'Bilby.' The hymn appeared without music in Bilby's *Infant Teacher's Assistant*, 3rd edit., 1834. It has been doubted whether he composed the tune, but his son, Mr. Henry Bilby, claims for his father both hymn and tune. It has been suggested that the tune may be based on one which appeared in *The Christian Lyre*, New York, 1832, but the latter seems to resemble the present tune only in respect of a few phrases and the rhythm of the refrain.

Jubilate. Hy. 626. H. SMART.

The Presbyterian Hymnal, 1877.
Composed for this hymn.

Just as I am. Hy. 175. J. BARNBY.

The Home and School Hymnal, 1892.
Composed for this hymn.

Kemsing. Hy. 496. J. W. ELLIOTT.

The Church Hymnary, 1898.
Composed for this hymn.

Kenilworth. Hy. 130. E. BUNNETT.

The Church of England Hymnal, 1895.
Composed for the hymn 'Awake, ye saints, awake.'

Kensington. Hy. 60. W. D. MACLAGAN.

Hymn Tunes by William Dalrymple Maclagan, D.D., Lord Bishop of Lichfield, 1884.

Composed for the hymn 'Weary of earth, and laden with my sin,' but afterwards set by the composer to the present hymn, of which he is the author.

Kensington New. Hy. 105. J. TILLEARD.

Published separately in 1866 as an 'Advent Hymn' to the words 'Lo, He comes with clouds descending.'

Kilmarnock. Ps. 75. N. DOUGALL.

Parochial Psalmody: A New Collection of the Most Approved Psalm Tunes By J. P. Clarke. Second edition, 1831.

The above seems to be the earliest collection in which the

tune was printed, but it was certainly circulated in manuscript for some time previously.

In 1854 the composer issued a volume entitled ‘Poems and Songs by Neil Dougall, with a Memoir of the Author.’ The following passage occurs in the Memoir:—‘One day R. A. Smith and the late John Taylor, who was then Precentor in the Middle Parish Church, paid him (Dougall) a visit. . . . After some conversation Smith said, “Anything new doing, Mr. Dougall? no scraps to divert us?” Mr. Dougall went to a drawer and brought the first few scraps of paper he could lay his hand on. Smith took up one, and hastily humming it over, said, “A very pretty melody; and what do you call it?” “It’s not christened yet,” was the answer; “but do you observe anything peculiar about it?” “I do,” said Smith; “it is on the Caledonian scale, the same as ‘Morven.’” “Yes; the same as your tune.” “No, no; not my tune,” said Smith. “Will you oblige me with a copy of your nameless tune?” “With pleasure,” said the composer, “and we’ll christen’t ‘Kilmarnock’;” and this ended the conference.’

Kilsyth. Ps. 76.

The melody from which this is adapted is found in ‘Geystliche Lieder, Leipzig, 1545.’

It is set to the hymn ‘Allein zu dir Herr Jesu Christ,’ and consists of seven lines. The material of the first three lines of the present tune is traceable in the original, but there is nothing corresponding to line 4.

Knecht. Hy. 293.

J. H. KNECHT.

Vollständige Sammlung . . . Choralmelodien . . . Herausgegeben von Christmann und Knecht, Stuttgart, 1790.

The present tune is exactly as in the above collection, where it is marked as new, and is set to the hymn ‘Der niedern Menschheit Hülle.’

Lacrymæ. Hy. 388.

A. S. SULLIVAN.

The Hymnary, 1872.

Composed for the hymn ‘Lord, in this Thy mercy’s day.’

Lambourne. Hy. 255.

G. C. MARTIN.

The Church Hymnary, 1898.

Composed for the hymn 'Jesus, Thou joy of loving hearts.'

Lancashire. Hy. 83.

H. SMART.

PSALMS AND HYMNS FOR DIVINE WORSHIP.

Composed about 1836 for the hymn 'From Greenland's icy mountains,' on the occasion of a missionary meeting at Blackburn.

The music of the opening 'Alleluia' of the present hymn was added by Sir John Stainer.

Lancaster. Ps. 77.

S. HOWARD.

Parochial Harmony; consisting of a Collection of Psalm Tunes in three and four parts, etc., by William Riley, 1762.

Set to Psalm 1, and called 'St. Clement's Tune.'

Laudes Domini. Hy. 122.

J. BARNBY.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

In his 'Original Tunes' published in 1869, the composer altered the last two bars as follows:—



This alteration, however, has not been adopted in other collections.

Laus Deo. H.v. 23.

R. REDHEAD.

Church Hymn Tunes, ancient and modern, for the several seasons of the Christian Year, . . . selected, composed, and edited by Richard Redhead, 1853.

No. 46 in that collection. The above name was given to the tune in *The Church Hymnary*.

Laus Sempiterna. Hy. 460.

E. PROUT.

The Congregational Church Hymnal, 1887.

Composed for this hymn.

Lawes. Hy. 206.

H. LAWES.

A Paraphrase upon the Divine Poems, by George Sandys, 1638.

This, the second edition of Sandys's metrical version of the Psalms, contains a number of tunes by Henry Lawes, in two parts, Treble and Bass. The present is the tune set to Psalm 32, harmonised by Sir John Stainer for The Church Hymnary. The tunes are anonymous in the 1638 edition, but those of later date give Henry Lawes as the composer.

Lebbæus. Hy. 559.

Arr. by A. S. SULLIVAN.

Church Hymns with Tunes, 1874.

Set to two metrical litanies.

The tune is anonymous in the above book, but is marked in the Index as arranged by the editor, Sir A. Sullivan. The actual source of the melody is unknown. It appeared with a different second line in Children's Worship, 1879, edited by Dr. Henry Allon.

Leicester. Hy. 411.

W. HURST.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

Leipsic. Hy. 148.

C. GREGOR.

Choralbuch, enthaltend alle zu dem Gesangbuche der Evangelischen Brüder-Gemeinen vom Jahre 1778 gehörige Melodien. Leipzig, 1784.

This collection was edited by Christian Gregor.

The present melody, which is set to the hymn 'Der Tag vertreibt die finstre Nacht,' is marked as new, and there is little doubt that it was composed by Gregor himself.

The harmony is by Sir John Stainer.

Leominster. Hy. 305.

G. W. MARTIN.

The Journal of Part Music, vol. ii., 1862.

Composed for this hymn.

The present arrangement is by Sir A. Sullivan, and appeared in Church Hymns with Tunes, 1874, where, however, the tune is not acknowledged to Martin, but is stated to be an old melody.

Leoni. Hy. 302.

The history of the connection of this hymn and tune appears

to be as follows:—The hymn by T. Olivers was written about 1770, and is founded upon the Hebrew *Yigdal*, or Metrical Doxology sung at the close of the synagogue service on the eve of the Sabbath. Leoni was then chorister at the Great Synagogue, Aldgate, London. Olivers applied to him for the melody to which he was in the habit of singing the *Yigdal*, and published the hymn in tract form, with the following title:—‘A Hymn to the God of Abraham. In Three Parts: adapted to a celebrated air sung by the priest Signior Leoni, at the Jews Synagogue in London.’

The form of the melody in The Church Hymnary, so far as it differs from that hitherto in use, is in accordance with that found in ‘A Handbook of Synagogue Music for Congregational Singing, 1889, edited by the Rev. F. L. Cohen.’ Mr. Cohen states that this is ‘the most correct form of the melody at present in use.’

Leuchars. Ps. 169.

T. L. HATELY.

Scottish Psalmody, 1858.

Composed for Psalm 143, second version.

The tune has appeared with slight changes as regards the length of the first and last notes of each line. The present is the form in which it was written by the composer.

Lichfield. Hy. 431.

W. D. MACLAGAN.

Hymns for Mission Services, by the Compilers of Hymns Ancient and Modern, with accompanying Tunes, 1877.

Set to the hymn ‘My God, and wilt Thou hear my cry?’

Original name, ‘Spes poenitentis.’

Limpsfield. Hy. 609.

J. BOOTH.

The Church Hymnary, 1898.

Composed for this hymn.

Lincluden. Hy. Appx. 6.

W. H. MONK.

The Congregational Church Hymnal, 1887.

Set to the hymn ‘Walking with Thee, my God.’

Litanies. Hy. 262.

W. NEWPORT.

Church Hymnal (authorised by the Irish Episcopal Church), 1874.

Composed for this hymn.

Little Children. Hy. 530.

G. J. ELVEY.

Christmas Carols, new and old, edited by the Rev. H. R. Bramley and Sir John Stainer. First series, 1867.

Composed for the carol 'Come, ye lofty, come, ye lowly.'

Liverpool. Ps. 78.

R. WAINWRIGHT.

Divine Harmony ; being a Collection in Score of Psalms and Anthems, composed by the most eminent masters. . . . Selected and . . . Revised by R. Langdon, 1774.

Set to Psalm 8, without a name. The present name is given in Harrison's Sacred Harmony, vol. ii., 1791.

Some variations occur in the melody as given in different books. The present is in accordance with the original, except that one or two *grace notes* are omitted.

Lochbie. Hy. 550.

W. H. MONK.

The Congregational Psalmist Hymnal, edited by Dr. Henry Alton, 1886.

Composed for this hymn.

London New. Hy. 252, 507. Ps. 79.

The Psalms of David in Prose and Meeter, with their whole Tunes, etc., Edinburgh, 1635.

One of the thirty-one 'Common Tunes' found in this edition of the Scottish Book of Common Order. (See under 'Caithness.') The tune is there named 'Newtoun,' and the melody is the same as the present, with the exception of line 3, which reads thus—



This form is found in the collections of Bruce (1726), Bremner (1756), and many other Scottish books, down to about 1820; principally in the books issued in the *east* and *north* of Scotland. The present form of the melody seems to have appeared first in Playford's Psalms, 1671, and is that found in all English books, and also in Moore (1762), Holden (1766), and other books published in the *west* of Scotland. It is the form found in R. A. Smith's Collection, 1825, and since that date has become universal. Another variation in the melody is the substitution at the fourth note of line 2 of the sixth or

fourth of the scale instead of the fifth. This peculiarity is found in the Supplement to the New Version of the Psalms, 1708; in some editions of Playford; in Chalmers's Collection, Aberdeen, 1748 or 1749; and in one or two other books published in the *north* of Scotland.

Longwood. Hy. 298.

J. BARNBY.

The Hymnary, 1872.

Composed for the hymn 'Saviour, again to Thy dear name we raise.'

Lowness. Hy. 541.

B. R. HANBY.

The Dove: A Collection of Music for Day and Sunday Schools, Chicago, 1866.

Composed for this hymn, of which the composer is also the author.

Lowton. Hy. 390.

A. LOWE.

The Hymnary, 1872.

Composed for the hymn 'Spouse of Christ, in arms contending.'

Lübeck. Hy. 192.

Geistreiches Gesang-Buch . . . von Johann Anastasio Freylinghausen, Halle, 1704.

Set to the hymn 'Gott sei Dank in aller Welt,' as follows:—



Lucca. Hy. 316.

The origin of this tune seems to be a secular song found in a collection issued by Jacobus Regnart at Nürnberg in 1574. The melody is as follows:—



It was first set as a hymn tune to the words ‘Man spricht : Wen Gott erfrent,’ by Bartholomew Gesius, in his *Ein ander new Opus Geistlicher Deutscher Lieder*, published at Frankfort-on-Oder in 1605.

The melody there is considerably altered from the above, and further variations occur in subsequent German books. In Schein’s *Cantional*, 1627, it appears as under, set to the hymn ‘Auf meinen lieben Gott,’ and this form has been generally adopted in later books.

Ludborough. Hy. 254.

T. R. MATTHEWS.

Church Hymns with Tunes, 1874.

The tune was composed in 1846 for the hymn ‘From every stormy wind that blows,’ but remained in MS. till published in Church Hymns.

Lugano. Hy. 363.

Catholic Hymn Tunes and Litanies, adapted to Latin and English words, edited by J. M. Capes, Esq., 1849.

Set to a Kyrie, and headed ‘Litany B.V.M.’

No information is given as to the source of the melody. The present arrangement and adaptation to this hymn was made by William Shore, and appeared in *The Musical Times* for July 1850.

Lumen Vitæ. Hy. 300.

J. BARNBY.

The Sarum Hymnal, with proper Tunes, the Music edited by T. E. Aylward, 1869.

Composed for the hymn ‘Lead, kindly Light’

The name of the tune, as above, appears first in *The Church Hymnary*; in some other collections it is called ‘Oriel.’

Lux Alma. Hy. 345. Ps. 11. H. J. GAUNTLETT.

The Office of Praise, 1870. Edited by Dr. Gauntlett.

The tune was probably first printed in this book, though it is not among the tunes marked in the Index as ‘Composed for this work.’

Lux Benigna. Hy. 297. J. B. DYKES.

Psalms and Hymns for the Church, School, and Home, edited by the Rev. D. T. Barry, B.A. With accompanying Tunes from the Parish Tune Book, 1867.

Composed for this hymn.

In the above book the tune is named ‘St. Oswald.’ It is set in the key of G, and contains slight differences in the harmony as compared with the present arrangement, which appeared in Hymns Ancient and Modern, Appendix, 1868. It was doubtless revised by the composer for that work.

In the Life of the composer it is stated that ‘Dr. Dykes’s friends remember his telling them that the tune to “Lead, kindly Light” came into his head while walking through the Strand in London.’ The Rev. George Huntington relates the following incident: ‘I had been paying Cardinal Newman a visit. . . . I happened to mention his well-known hymn “Lead, kindly Light” . . . I ventured to say, “It must be a great pleasure to you to know that you have written a hymn treasured wherever English-speaking Christians are to be found; and where are they not to be found?” He was silent for some moments, and then said with emotion, “Yes, deeply thankful, and more than thankful”; then, after another pause, “But you see it is not the hymn, but the tune, that has gained the popularity! The tune is Dykes’s, and Dr. Dykes was a great master.”’

Lux Eoi. Hy. 82, 469, 628. A. S. SULLIVAN.

Church Hymns with Tunes, 1874.

Composed for the hymn ‘Hark! a thrilling voice is sounding.’ The tune was written for the second edition of Hymns for the Church of England with proper Tunes, but that book not having been published till 1875, the actual first appearance in print of the tune was in Church Hymns.

Lux in Tenebris. Hy. Appx. II. A. S. SULLIVAN.

Six Sacred Part-Songs, by A. S. Sullivan, 1871.

Composed for this hymn.

Lux Mundi. Hy. 161. A. S. SULLIVAN.

The Hymnary, 1872.

Composed for this hymn.

Lux Prima. Hy. 347. G. A. MACFARREN.

The Song of Praise; or, Psalm and Hymn Tunes, collected and arranged by Victoria Evans-Freke, 1876.

Composed for this hymn.

Lyndhurst. Hy. 599.

Church Praise with Tunes, 1883.

The tune was given to the committee who compiled the above book by Mr. Alexander Guthrie, after whose residence in Liverpool it is named. Mr. Guthrie states that the daughter of the Russian Consul in Liverpool having 'heard the air somewhere on the Continent, noted it down, and had it harmonised by a musical friend.' When it came into Mr. Guthrie's hands, it was set to the present hymn.

Lyte. Hy. 301. J. WILKES.

Hymns Ancient and Modern, 1861.

Composed for this hymn.

Madrid. Hy. 544.

The origin of this tune is obscure. So far as has been ascertained, its earliest appearance as a hymn tune was in a publication under the following title, 'The Spanish Hymn, arranged and composed for the Concerts of the Musical Fund Society of Philadelphia, by Benjamin Carr. The Air from an ancient Spanish Melody. Printed from the condensed score of the Society, and presented to the Composer as a tribute of respect and regard by some of the members, his friends. Philadelphia, 1826.' The preface to the publication states that the music was performed on December 29, 1824.

Under the name 'Spanish Chant,' the tune appears in A Collection of Metrical Versions, etc., by M. Burgoyne, London, 1827.

Magdeburg. Hy. 502.

F. FUNCKE.

Lüneburgisches Gesangbuch . . . Lüneburg, 1686.

Set to the hymn 'Jesu, meines Herzens Freud,' as follows:—

The present adaptation appeared in The Home Hymn Book, 1886, and is by Mr. Edwin Moss, the musical editor of that work.

Maidstone. Hy. 377.

W. B. GILBERT.

Songs of Praise and Ten other Hymns set to Music by Walter B. Gilbert, [1862].

Composed for the hymn 'Songs of praise the angels sang.'

Mainzer. Hy. 140, 437, 448. Ps. 12.

J. MAINZER.

Mainzer's Choruses, No. 2, [*circa* 1841].

Set to a version of Psalm 107.

In the composer's Standard Psalmody of Scotland, 1845, it is set to the second version of Psalm 102.

Mamre. Hy. 568.

F. K. L. SCHOLINUS.

Hauschoralbuch. Gütersloh, 1844.

Set to the hymn 'Erwacht vom siissen Schlummer.'

Manchester. Ps. 80.

R. WAINWRIGHT.

Divine Harmony ; being a Collection in Score of Psalms and Anthems composed by the most eminent masters. . . . Selected and . . . Revised by R. Langdon, 1774.

Set to Psalm 103, without a name. The present name is given in Harrison's Sacred Harmony, vol. i., 1784.

Mannheim. Hy. 295.

F. FILITZ.

Vierstimmiges Choralbuch zum Kirchen- und Hausgebrauch . . . herausgegeben von Dr. Friedrich Filitz, Berlin, [1847].

The present form of the melody appeared in Congregational

Church Music, 1853, and is much altered from the original, which is as under, and is set to the hymn 'Auf, auf, weil der Tag erschienen.'



Mansfield. Hy. 73.

J. BARNBY.

The Congregational Mission Hymnal, 1890.

Composed for the hymn 'Ye of the Father loved.'

The tune was set to the present hymn, with the composer's approval, in the Home and School Hymnal, 1892.

Mariners. Hy. 581.

This melody is said to be a Sicilian boat-song. The original Latin words are a hymn addressed to the Virgin, beginning 'O sanctissima, O piissima dulcis Virgo Maria.'

In the edition of J. G. Herder's collected works, Tübingen, 1807, part 8 of the section entitled 'Zur schönen Literatur und Kunst,' a German translation of the above is given with the present melody. It is headed 'An die Jungfrau Maria. Ein sicilianischer Schifferlied,' with the following note: 'Als schönste Probe italienischer Volkslieder steht hier, statt vieler, das sicilianischer Schifferlied mit seinen einfachen sanften Melodien im Original und in einer hiezu singbaren Uebersetzung.' So far as has been discovered, its earliest appearance in an English collection is in 'The Psalms of David from a Poetical Version, by the Rev. James Merrick . . . with new music collected from the most eminent composers, by the Rev. W. D. Tattersall, 1794.' It is there set to the first seven verses of Psalm 19, and is styled 'Sicilian Hymn.'

Marken. Hy. 349, 404.

B. TOURS.

The Hymnary, 1872.

Set to the hymns ‘The flaming sun has sunk in night’ and ‘O happy day when first was pourred.’ It is uncertain for which of these the tune was composed.

Marlborough. Hy. 250.

Arr. by A. S. SULLIVAN.

Church Hymns with Tunes, 1874.

Set to the hymn ‘O Strength and Stay, upholding all creation.’

Martyrdom. Hy. 236. Ps. 81.

H. WILSON.

Composed in the end of the eighteenth century and first printed on single slips for the use of music classes. The original form of the melody is in *common* time. Its first appearance in *triple* time seems to have been in R. A. Smith’s ‘Sacred Music sung in St. George’s Church, Edinburgh, 1825.’ There it is designated ‘Old Scottish Melody,’ and the harmony is stated to be ‘by Mr. Smith.’ It also appeared in *The Seraph*, a selection of Psalms and Hymns, edited by J. Robertson, and published in Glasgow in 1827. There it is also in triple time, and a footnote states that ‘the above tune “Fenwick” or “Martyrdom,” and by some called “Drumclog,” was composed by Mr. Hugh Wilson, a native of Fenwick.’

The publication of the tune by R. A. Smith seems to have been the occasion of a legal dispute as to its ownership, but abundant evidence was produced to show that Wilson was without doubt the composer. About fifty years ago a writer in *The Psalmody* said, ‘I well remember the day it (“Martyrdom”) was first sung in St. George’s, Edinburgh, for Dr. Thomson then said to me, “O man! I could not sing for weeping.”’

Martyrs. Ps. 82.

The CL. Psalms of David in Prose and Meeter: with their whole usuall Tunes, etc., Edinburgh, 1615.

One of the ‘xii. Common Tunes’ which appeared in this edition of the Scottish Book of Common Order. (See under ‘Abbey.’) Its first appearance in England seems to be in Ravenscroft’s *Psalter*, 1621, where it is classed among ‘Scottish Tunes,’ and is in triple time. Playford and other English editors follow Ravenscroft in this respect. In all the old books,

both Scottish and English, the tune is in the Dorian mode as in the present book, but many editors have introduced changes into the tune in order to force it into the modern minor mode.

Maryton. Hy. 205.

H. P. SMITH.

Church Hymns with Tunes, 1874.

Composed for the hymn 'Sun of my soul.'

Meinhold. Hy. 323.

Lüneburgisches Gesangbuch. . . . Lüneburg, 1686.

Set to the hymn 'Jesus ist mein Aufenthalt,' as follows:

The image shows two staves of musical notation. The top staff begins with a treble clef, followed by a sharp sign indicating a key signature of one sharp. The bottom staff begins with a bass clef. Both staves consist of six measures of music, separated by vertical bar lines. The notes are primarily eighth notes, with some sixteenth-note patterns and rests.

Later books exhibit variations in the melody. The present form is that found in J. S. Bach's Vierstimmige Choralgesange, 1769.

Melcombe. Hy. 135, 485, 514. Ps. 13.

S. WEBBE.

An Essay on the Church Plain Chant, 1782. (See under 'Adeste Fideles.')

The tune appears in the second part of the work, set to the words 'O Salutaris hostia,' etc., and is headed 'At Exposition, Elevation, or Benediction of the Blessed Sacrament.' No composer's name is attached, but in 'A Collection of Motets, etc.,' 1792, it is one of the pieces to which Webbe's name is appended as composer. It appeared as a hymn tune under its present name in vol. ii. of R. Harrison's Sacred Harmony, published in 1791; and here also Webbe is named as the composer.

Melita. Hy. 509.

J. B. DYKES.

Hymns Ancient and Modern, 1861.

Composed for this hymn.

Melrose. Ps. 83.

The Psalms of David in Prose and Meeter: with their whole Tunes, etc., Edinburgh, 1635.

This edition of the Scottish Book of Common Order contains thirty-one Common Tunes, of which 'Melrose' is No. 24. (See under 'Caithness.')

- Memoria.** Hy. 417. S. S. WESLEY.
The Hymnary, 1872.
Composed for the hymn 'O Lord of heaven and earth and sea.'
- Metzler.** Hy. 132, 203. R. REDHEAD.
Ancient Hymn Melodies and other Church Tunes as used at All Saints' Church, Margaret Street, arranged, composed, and harmonised by Richard Redhead, organist.
Preface dated Easter, 1859.
- Miles Lane.** Hy. 91. W. SHRUBSOLE.
The Gospel Magazine, November 1779.
Printed with one verse of the hymn, but without author's or composer's names. Shortly afterwards the tune appeared in the Rev. Stephen Addlington's Collection, under the name 'Miles's Lane'; Shrubsole being named as the composer.
- Milton.** Hy. 178. W. H. LONGHURST.
Hymns Ancient and Modern. Supplement, 1889.
Composed for this hymn.
- Minto.** Hy. 505. W. H. MONK.
The Church of England Hymnal, 1895.
Set to the hymn 'Art thou weary.' The tune was in MS. at Dr. Monk's death, and was supplied by Mrs. Monk to Dr. Mann, the editor of the above book.
- Miserere.** Hy. 99. W. H. MONK.
Hymns Ancient and Modern, 1861.
Composed for this hymn.
- Misericordia.** Hy. 175. H. SMART.
Hymns Ancient and Modern. Enlarged edition, 1875.
Composed for this hymn.
- Mistley.** Hy. 214. L. G. HAYNE.
The Merton Tune Book: A Collection of Hymn Tunes used in the Church of St. John Baptist, Oxford, compiled by the Rev. H. W. Sargent, M.A. Edited and arranged by the Rev. L. G. Hayne. Oxford, 1863.
Composed for the hymn 'Nearer, my God, to Thee.'

Monica. Hy. 324.

M. B. FOSTER.

The Congregational Church Hymnal, 1887.

Composed for this hymn.

Monkland. Hy. 395.

Hymns Ancient and Modern, 1861.

Set to the hymn 'Praise, O praise our God and King.'
 The tune is said to be 'arranged by J. Wilkes,' but its
 original has not been discovered.

Montgomery. Hy. 307.

I. WOODBURY.

The Choral Advocate, 1852.

Composed for this hymn.

Moravia. Ps. 84.

The melody from which this tune is derived seems to have
 appeared in David Wolder's New Catechismus Gesangbüchlein,
 Hamburg, 1598.

Since that date it has been included in many German collections,
 but with very numerous variations. In J. S. Bach's
Vierstimmige Choralgesänge it appears as under, and is referred
 to the hymn 'Aus meines Herzens Grunde.'

Moredun. Hy. 379.

H. SMART.

The Presbyterian Hymnal, 1877.

Composed for this hymn.

Morning. Hy. 367.

W. H. MONK.

The Scottish Hymnal, 1871.

Composed for this hymn.

Morning Hymn. Hy. 342.

F. H. BARTHÉLÉMON.

The Hymns and Psalms used at the Asylum or House of
 Refuge for Female Orphans. Printed for W. Gawler, Organist
 to the Asylum, [1789?].

Set to the present hymn, and headed ‘New Tune.’ Published by permission of Mr. Barthélémon.’ The book has no date, but a copy in the possession of Dr. W. H. Cummings has the autograph of a former owner and the date 1789. A previous edition of the work was published in 1785; in this the hymn is set to a different tune. In the Life of Barthélémon, by his daughter, it is stated that ‘about the year 1780 an acquaintance commenced between Mr. B. and the Rev. Jacob Duché, then chaplain to the Asylum . . . one immediate consequence of this acquaintance was an application to Mr. B. to compose a hymn tune to “Awake, my soul.”’

Morning Light. Hy. 267.

G. J. WEBB.

The Odeon: A Collection of Secular Melodies, designed for adult singing schools and for social music parties, by G. J. Webb and Lowell Mason, Boston, 1837.

Set to a song beginning ‘Tis dawn, the lark is singing.’ Its first appearance as a hymn tune was in The Wesleyan Psalmist, 1842.

Mors et Vita. Hy. 326.

J. STAINER.

The Church Hymnary, 1898.

Composed for this hymn.

Moscow. Hy. 429.

F. GIARDINI.

A Collection of Psalm and Hymn Tunes, never published before, 1769. Edited by the Rev. M. Madan.

Known as the ‘Lock Collection.’

Composed for the hymn ‘Come, Thou almighty King,’ and headed ‘Hymn to the Trinity, set by F. G.’

In the original the last two lines read as under:—

**Mount Zion.** Hy. 217.

A. S. SULLIVAN.

Psalms and Hymns for Divine Worship, 1867.

Set to the hymn ‘Rock of Ages.’

Nachtlied. Hy. 362.

H. SMART.

The Hymnary, 1872.

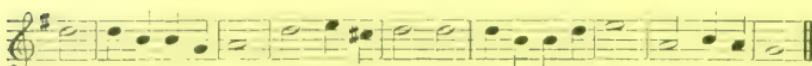
Composed for this hymn.

Nain. Hy. 167.

L. MASON.

Spiritual Songs for Social Worship . . . by Thomas Hastings of Boston and Lowell Mason of New York, 1833.

Set to the present hymn in the following form —

**Nantwich.** Hy. 516.

T. R. MATTHEWS.

The Church of England Hymnal, 1895.

Composed for the hymn 'Ye holy angels bright.'

Narenza. Hy. 277. Ps. 154.

Catholische Kirchen Gesang . . . Cölln, 1619.

The melody of which the present tune is an adaptation is found in the above book, in triple time, set to the hymn 'Ave Maria klare, du liechter Morgenstern.'

In Töpler's Alte Choral-Melodien, 1832, it appears as follows:—



From this the present tune was arranged by the Rev. W. H. Havergal, and published in his Old Church Psalmody, 1847.

National Anthem. Hy. 511.

The origin of both words and music of this hymn is still, in spite of much investigation, very obscure. Its use as the National Anthem dates from about 1740, in which year it was sung by Henry Carey at a public dinner. About two years later both words and tune were printed in Harmonia Anglicana, and in 1745 they again appeared in the Gentleman's Magazine. In neither of these publications was the authorship of words or music attributed to Carey, and it was not till 1795 that his son George S. Carey claimed the authorship for his father. Dr. Arne, who arranged the anthem for performance in 1745, stated that 'it was a received opinion that it was written for

the Catholic Chapel of James II.' On various grounds it is probable that this is the case, but although resemblances to the melody have been traced in various old English airs, its actual source is still undiscovered.

Nativity. Hy. 85.

H. LAHEE.

The Metrical Psalter . . . Arranged for singing at each Sunday service throughout the year . . . With Appendix of Hymns for Festivals . . . The Music arranged . . . by Henry Lahee, Organist of Brompton Church, [1855].

The present tune is in the Appendix, set to the hymn for Christmas Day 'High let us swell our tuneful notes.'

Ne Derelinquas Me. Hy. 385.

C. H. LLOYD.

The Children's Hymn Book, edited by Mrs. Carey Brock, 1881.
Composed for the hymn 'In the fair morning of our youth.'

Neander. Hy. 624.

J. NEANDER.

Joachimi Neandri Glaub- und Liebesübung: Auffgemuntert durch Einfältige Bundes-Lieder und Danck-Psalmen . . . Bremen, 1680.

Set to the hymn 'Unser Herrscher, unser König,' as follows :—

Nenthorn. Hy. Appx. 8.

T. L. HATELY.

The Church of Scotland Hymn Tune Book, 1865.

Composed for this hymn.

Neumark. Hy. 278.

G. NEUMARK.

G. Neumarks . . . Fortgepflanzter Musikalisch - Poetischer Lustwald. . . . Jehna, 1657.

Set to the hymn 'Wer nur den lieben Gott lässt walten,' as follows :—

The present form of the melody is that adopted by Mendelssohn in 'St. Paul.'

New Calabar. Hy. 613. J. DOWNING FARRER.

The Lowestoft Supplemental Tune Book, containing fifty-six Hymn Tunes. . . . Composed by J. Downing Farrer, 1885.

Set to the hymn 'Come, my soul, thy suit prepare.'

New Year Morn. Hy. 483. E. BUNNETT.

Twenty-four original tunes set to favourite hymns by Edward Bunnett, 1880.

Composed for the hymn 'Welcome, happy morning.' Original name of tune is 'Easter Morn.'

New 136th. Ps. 166. A. L. PEACE.

The Book of Psalms and Paraphrases, with Tunes, by Authority of the General Assembly of the Church of Scotland, 1886.

Composed for Psalm 136, first version.

A slight alteration has been made by the composer on the tune as now printed.

New 143rd. Ps. 171. J. M. BELL.

The Book of Psalms and Paraphrases, 1886 (as above).

Set to Psalm 143, second version.

Newcastle. Hy. 67. H. L. MORLEY.

The London Tune Book, a Companion to all Hymnals now in use, [1877]. Edited by Edwin Moss.

Set to the hymn 'Eternal light! Eternal light!'

Newington. Hy. 403. W. D. MACLAGAN.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

Newington. Ps. 85. W. JONES.

Ten Church Pieces for the Organ, with four anthems in score, composed for the use of the Church of Nayland in Suffolk, by William Jones, 1789.

The tune appears at the end of this work set to Psalm 23, and called 'St. Stephen's Tune.' Under the name 'Stephens' it appears in Knott's Sacred Harmony, Aberdeen, 1815.

Newland. Hy. 64.

H. J. GAUNTLETT.

The Congregational Psalmist, edited by Dr. Henry Allon
and H. J. Gauntlett, 1858.**Nicæa.** Hy. 1.

J. B. DYKES.

Hymns Ancient and Modern, 1861.

Composed for this hymn.

Nicolai. Hy. 116.

P. NICOLAI.

Frewden Spiegel des ewigen Lebens . . . durch Philippum
Nicolai, Franckfurt am Mayn, 1599.Set to the hymn 'Wachet auf, ruft uns die Stimme,' of
which the present hymn is a translation. Both hymn and
tune are believed to be by Nicolai.

The following is the melody as it is in the above book :—

(1)

(2)

(3)

Owing, possibly, to misprints, there are some false rhythms in the above. To correct these Zahn suggests that the note at (1) should be a dotted semibreve, the rest at (2) should be omitted, and the note at (3) should be a semibreve. The present arrangement, both as to melody and harmony, is substantially that adopted by Mendelssohn in 'St. Paul.'

Night Watch. Hy. 357.

J. BARNBY.

The Hymnary, 1872.

Composed for this hymn.

Noel. Hy. 29.

Arr. by A. S. SULLIVAN.

Church Hymns with Tunes, 1874.

The melody of the first four lines was given by a friend to Sir Arthur Sullivan, who edited the above book. He slightly

altered the melody, harmonised it, and wrote the second half of the tune as it now stands, setting it to the present hymn.

Nomen Domini. Hy. 34.

Ein Gesangbuch der Brüder in Behemen und Merherrn (Preface by Johann Horn), Nürnberg, 1544.

Set to the hymn ‘O liebster Herr Jesu Christ.’

Harmonised by Sir John Stainer for The Church Hymnary.

North Coates. Hy. 258.

T. R. MATTHEWS.

Congregational Melodies: A Collection of Tunes . . . by the Rev. T. R. Matthews, 1862.

Composed for the hymn ‘Glory be to Jesus, who in bitter pains.’

Northrepps. Hy. 522.

J. BOOTH.

The Congregational Church Hymnal, 1887.

Composed for the hymn ‘O Thou whose sacred feet have trod.’

Norton. Hy. 598.

H. PARR.

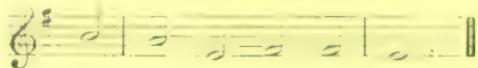
Church of England Psalmody, edited by the Rev. Henry Parr, 1846.

The tune is there dated 1838. It is not referred to any hymn in particular.

Norwich. Ps. 86.

The Whole Booke of Psalms . . . Composed into four parts by sundry Authors . . . Newly corrected and enlarged by Tho. Ravenscroft, 1621.

Set to Psalms 5, 55, and 102, the harmony being by John Milton, father of the poet. A slight change has been made in the last line, which in the original reads thus—



Nox Præcessit. Hy. 231.

J. B. CALKIN.

The Christian Hymnal. Five hundred Hymns for the Church and Home, [1873].

Composed for the hymn ‘Bride of the Lamb! awake, awake’; but in the same book it is also set to the present hymn,

and a note states that it was adapted to that hymn by the composer.

Nun Danket. Hy. 20.

Praxis Pietatis Melica, edited by Johann Criüger.

Of this famous collection between fifty and sixty editions were issued, dating from the middle of the seventeenth to the middle of the eighteenth century. Of the first two editions no copies have survived, but a single copy (wanting title-page) has been preserved of what is, on good grounds, believed to be the third edition, issued in 1648. The present melody is found in this book, but it may have appeared in one or both of the earlier editions. It is set to the hymn 'Nun danket alle Gott,' of which the present is a translation, as follows:—



With slight variation, the hymn and tune are found in almost all German collections down to the present day. The arrangement here is substantially that by Mendelssohn in his 'Lobgesang,' the harmony being reduced from six parts to four.

Nutfield. Hy. 354.

W. H. MONK.

Hymns Ancient and Modern, 1861.

Composed for this hymn.

O Filii et Filiæ. Hy. 79.

This melody and the hymn with which it is associated appear to be of French origin, and to date probably from the earlier part of the seventeenth century. The hymn is contained in the Office de la Semaine Sainte, Paris, 1674, and the melody is found in slightly varying forms in books of the eighteenth century, including La Feillée's Méthode Nouvelle pour apprendre . . . les règles du Plain Chant. In a German Jesuit collection published in 1671, entitled Nord-Sterns Führers zur Seeligkeit,

a German translation of the Latin hymn is given with the melody, as follows:—

Al - le - lu - ja, al - le - lu - ja,
al - le - lu - ja! O Söhn und Töchter Chris - ten - leut,
Der Ko - nig Him - mels und ewr Freud
Er stand - en ist von Tod - ten heut, Al - le - lu - ja!

The present form of the tune is slightly modified from that found in An Essay on the Church Plain Chant, 1782, and Webbe's Collection of Motetts, 1792.

O Perfect Love. Hy. 474.

J. BARNBY.

Arranged from the anthem written for the marriage of the Duke and Duchess of Fife, 1889.

Composed for this hymn.

Oblation. Hy. 251.

J. W. ELLIOTT.

The Church Hymnary, 1898.

Composed for this hymn.

Old 29th. Ps. 141.

The forme of prayers and ministrations of the saeraments, etc., used in the Englishe Congregation at Geneva . . . Geneva, 1556.

This volume was issued for the use of the congregation of English and Scottish exiles which had been formed at Geneva, and of which John Knox was for a time co-pastor. It was known as the 'Order of Geneva,' and in its completed form was adopted by the Church of Scotland in 1564 as the 'Book of Common Order.' The second portion of the volume contains metrical versions of the psalms with the following title, 'One and Fiftie Psalms of David in Englishe metre, whereof 37 were made by Thomas Sterneholde, ad the rest by others, etc.' These fifty-

one psalms consist of forty-four by T. Sternhold and J. Hopkins which had been printed in England in 1549, with seven by W. Whittingham, one of the leaders in the Genevan congregation. Additions were made to the number of the psalms in 1560 and 1561, and the English and Scottish psalm books were completed in 1562 and 1564 respectively, the Scottish version forming a part of the Book of Common Order above referred to. The two collections are identical as regards about two-thirds of the entire number of psalms, but of the remainder different versions were adopted by the English and Scottish editors.

Each of the fifty-one psalms in the Genevan book is furnished with a tune, but nothing further is known as to the origin of these, nor as to who was responsible for the selection and arrangement of the music in the volume. In later editions, notably that of 1561, a number of tunes were taken from the French Protestant Psalter.

The present tune is that set to Psalm 29. It was retained in all subsequent Scottish editions, but was not included in the English Psalter.

Old 44th. Hy. 265. Ps. 142.

The forme of prayers, etc., Geneva, 1556.

See above, under 'Old 29th.'

The present is the tune of Psalm 44, and was retained in all subsequent editions both of the Scottish and English Psalm Books.

Old 81st. Ps. 143.

The Whole Booke of Psalmes . . . with apt Notes to synge thē withal. . . . Imprinted at London by John Day, 1562.

This is the first complete edition of the English Metrical Psalter. The present tune is set to the 81st and also to the 77th Psalm, both of these versions appearing for the first time in this edition. In the complete Scottish book printed in 1564, a different version of Psalm 81 was inserted and the tune is also different, but Psalm 77 is the same as in the English book, and is set to the present tune. There are some points of difference in the tune as printed in the various editions, the chief of these being that it is sometimes in *common* and sometimes in *triple* time.

Old 100th. Hy. 380, 634. Ps. 14, 15.

Pseaumes octante trois de David, mis en rime Françoise. A savoir quarante neuf par Clement Marot. . . . Et trente quatre par Theodore de Besze . . . A Geneve, 1551.

As stated under ‘Commandments,’ the Metrical Psalter of the French Protestant Church was of gradual growth. In 1551 appeared the first instalment of the work of Theodore Beza, consisting of thirty-four psalms. Among these was the 134th, and the present melody is attached to that psalm. Its original form is as follows:—

The first edition of the Anglo-Genevan Psalter in 1556 (see under ‘Old 29th’) did not contain any version of Psalm 100. That by William Kethe, ‘All people that on earth do dwell,’ appeared in an edition printed at Geneva in 1561, containing eighty-seven psalms, and in another printed at London the same year, containing eighty-three psalms. It is an unsettled point which of these two editions was issued first. In both of them the present tune is attached to this psalm, and has ever since remained indissolubly associated with it.

Old 124th. Ps. 176.

This tune appears in the 1551 edition of the French Metrical Psalter. (See above under ‘Old 100th.’) It is set to the version of Psalm 124, one of the thirty-four by Theodore Beza. The English version by William Whittingham, which with slight changes is that still in use, is found set to the present tune in an edition containing sixty-five psalms printed (probably in England) in 1560; but there is ground for supposing that it appeared two years previously in an edition issued in Geneva, of which no copy has yet been discovered. Whittingham certainly based his version on the French, probably with the view of its being sung to

the French tune. This will appear from a comparison of the opening verse in the two versions. Beza's is—

Or peut bien dire Israël maintenant
 Si le Seigneur pour nous n'eust point esté
 Si le Seigneur nostre droit n'eust porté
 Quand tout le monde à grand' fureur venant
 Pour nous meurtrir dessus nous s'est jetté.

Whittingham's is (spelling modernised)—

Now Israel may say, and that truly,
 If that the Lord had not our cause maintained ;
 If that the Lord had not our right sustained,
 When all the world against us furiously
 Made their uproars and said we should all die.

It is a curious fact that although the Scottish Reformers in compiling their Psalm Book were largely indebted both as regards words and music to the Church of Geneva, yet this is the only case in which from the Reformation to the present day the same psalm and tune have continued to be used together in the churches of John Calvin and John Knox. Two incidents in which the psalm and tune have a place may be referred to, one being from Genevan, the other from Scottish history. One of the last attempts made by the Dukes of Savoy to crush the Protestant movement, and reconquer the town of Geneva was made in 1602, and is known as the *Escalade*. The attack was repulsed by the bravery of the citizens, and when the conflict was over, Theodore Beza, then eighty years of age, returned thanks for the victory, and gave out the 124th Psalm to be sung. Since then it has always been sung in Geneva, on the 12th December, the anniversary of this event ; and on a monument erected to commemorate the same, one of the reliefs represents Beza at the door of the cathedral giving out the psalm. The other incident is the well-known one connected with John Durie, one of the ministers of Edinburgh, who was banished from the city for using too great freedom of speech against the king's designs. On 4th December 1582 he re-entered the city amid the rejoicing of the populace, the scene being thus described by Calderwood : 'At the Netherbow they took

up the 124th Psalme, "Now Israel may say," etc., and sung in such a pleasant tune in four parts, known to the most part of the people, that coming up the street all barcheaded till they enter in the kirk, with such a great sound and majestic that it moved both themselves and all the huge multitude of the beholders, looking out at the shots and over stairs, with admiration and astonishment. The Duke (Lennox) himself beheld and reave his beard for anger: he was more affrayed at this sight than anie thing that ever he had seene before in Scotland.'

Old 134th. Hy. 115. Ps. 155.

The tune of which this is an adaptation appeared in the 1551 edition of the French Metrical Psalter. (See above under 'Old 100th.') It is set to the version of Psalm 101 by Marot (replacing a different tune found in the earlier editions), and is as follows:—



In the 1561 edition of the Anglo-Genevan Psalter, the tune appears as under, set to Psalm 134:—



Possibly the fourth and fifth notes here are due to a misprint, as those of the original (G instead of B flat) are restored in all other editions. With the exception of these two notes, this form of the melody is retained in all the editions of the Scottish Psalter, but those of the English Psalter show some variations. In all of these the third line is the same as at present, while line 4 is found in two forms. The earlier editions from 1562 have



but from 1577 the form adopted in nearly all editions is



The present form of the tune, and also the name 'St. Michael,' by which it is usually known in England, are probably due to Dr. Crotch.

Old 137th. Ps. 144.

The forme of prayers, etc., Geneva, 1556.

See above under 'Old 29th.'

The present is the tune of Psalm 137, and was retained in all subsequent editions, both of the Scottish and English Psalm Books.

Olivet. Hy. 197.

L. MASON.

Spiritual Songs for Social Worship . . . Words and Music arranged by Thomas Hastings of New York and Lowell Mason of Boston, 1833.

The hymn having been given by the author, Dr. Ray Palmer, to Dr. Mason, the latter composed the present tune for it, and published it in the above collection.

Ora, Labora. Hy. 253.

R. P. STEWART.

Church Hymnal (authorised by the Irish Episcopal Church), 1874.

Composed for this hymn.

Oriel. Hy. 37, 453.

Cantica Sacra in usum Studiosæ juventutis. Collegit et edidit J. Michael Hauber . . . Cantui Chorali accommodavit vocem organi Casparus Ett, Regiæ Ecclesiæ aulicæ ad S. Michael Monac. organoedus, Monachii, 1840.

Set in four parts to the hymn 'Pange lingua gloriosi.' It is not quite certain whether the tune was entirely composed by Ett, or only arranged by him; but it has not been traced to any earlier source. In Easy Music for Church Choirs, Part III., 1853, Ett is named as the composer.

Orientis Partibus. Hy. 432.

In some parts of France, notably at Beauvais, during the

Middle Ages, there was celebrated on the 14th January a church festival known as the Feast of the Ass. It was intended to commemorate the flight into Egypt. On this occasion a young woman holding a child in her arms was seated on an ass, and after a procession through the streets of the town, the ass, with its burthen, was led into the principal church and took its stand beside the high altar while mass was celebrated. During the service a hymn was sung, written in a mixture of mediæval Latin and old French, of which the first lines were ‘Orientis partibus adventavit asinus.’ The melody of this hymn has been preserved, and from it the present tune was adapted, and published by R. Redhead in his Church Hymn Tunes, 1853. M. Félix Clément has traced the melody to a manuscript preserved in the Library of Sens, entitled ‘Office de la Circuncision à l’usage de la ville de Sens.’ In his Notice sur les Chants de la Sainte Chapelle, 1852, M. Clément states that this ‘Office’ is the work of Pierre de Corbeil, Archbishop of Sens, who died in 1222. He further says: ‘Among the items composing this office, there is a piece which has been called “Prose of the Ass” (“Prose de l’âne”). Nothing in this piece justifies the opinion, which several writers hostile to Catholiceism have endeavoured to maintain in regard to a feast, in which the ass played a burlesque and ridiculous rôle. The French refrain, and two of the verses cited by MM. Dulaure, Millin, and Michelet, do not exist in the Sens manuscript, which is older by two hundred years than that of Beauvais, which these historians have consulted. . . . These writers have taken the parody of the Prose for the Prose itself.’ The melody, as quoted by M. Clément, is as follows:—

Oxford. Hy. 196.

J. STAINER.

The Hymnal Companion to the Book of Common Prayer.
Third edition, 1890.

Composed for this hymn.

Palestrina. Ps. 87.

An adaptation from the ‘Gloria Patri’ of the ‘Magnificat Tertii Toni,’ contained in the work entitled ‘Magnificat Octo Tonorum,’ published by Palestrina in 1591.

The music seems to have been arranged as a hymn tune for the first time in the Parish Choir, 1851, the metre being in six lines of eight syllables each. The present arrangement as a C.M. was made by T. L. Hately, and appeared in The Church of Scotland Hymn Tune Book, 1862.

Paradise. Hy. 335.

H. SMART.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

Pascal. Hy. 191.

Katholisches Gesangbuch, auf allerhöchsten Befehl Ihrer k. k. apost. Majestät Marien Theresiens zum Druck befördert. Wien, im Verlag der katechetischen Bibliothek. (This book has no date, but from internal evidence it cannot be earlier than 1774, nor later than 1780, the year of Maria Theresa’s death.)

The origin of this melody is still obscure. So far as at present known, the above book contains its earliest appearance as a hymn tune. It is set to the hymn ‘Grosser Gott, wir loben dich,’ as follows:—



It is associated with the same hymn in many later German books, both Catholic and Protestant. Its earliest appearance in a Protestant collection seems to be in Schicht’s Choral-Buch, published at Leipsic in 1819. It is there set to the above words in the following form—



The choral-book edited by Jakob and Richter in 1873 contains a setting of the melody ascribed to Peter Ritter, a Mannheim musician born in 1760. This gave rise to the opinion, which had the support of the late Dr. Rimbauld, that the tune was composed by Ritter; but it is hardly conceivable that a melody by Ritter could appear in a book published in Vienna while the composer was still in his teens. Further, the tune appears in several German books issued during Ritter's lifetime, and in none of them is he designated as the composer.

The tune seems to have been first set to English words in vol. ii. of the Sequel to Weyman's Melodia Saera, published in Dublin about 1844. It there appears as a long metre tune called 'Stillorgan,' in the form now known as 'Hursley,' and is set to the hymn 'Jesus, and shall it ever be.' The name 'Hursley' is that of the parish of which the Rev. J. Keble was vicar, and it was doubtless given to the tune when it came to be associated with his hymn 'Sun of my soul.'

Passion Chorale. Hy. 68.

H. L. HASSLER.

Lustgarten Neuer Teutscher Gesang . . . Componirt durch Hanns Leo Hassler von Nürnberg, 1601.

The melody is here set to a secular song beginning 'Mein Gmüt ist mir verwirret,' as follows:—

The image shows three staves of musical notation. The top staff begins with a G-clef, the middle with an F-clef, and the bottom with a C-clef. All staves are in common time (indicated by a 'C'). The notation consists primarily of eighth notes, with some sixteenth-note patterns and rests. The music is divided into measures by vertical bar lines.

In Harmonia Sacrae, Gorlitz, 1613, it is set to the hymn 'Herzlich thut mich verlangen,' and in later books it is generally associated with 'O Haupt voll Blut und Wunden,' of which the present hymn is a free translation. Bach used the chorale five times in his 'St. Matthew Passion.' The form of the melody used by him is that adopted here, and the harmony is also mainly his.

Pax Dei. Hy. 617.

J. B. DYKES.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

Pax Tecum. Hy. 226.

G. T. CALDBECK.

The Hymnal Companion to the Book of Common Prayer.
Second edition, 1877.

Composed for this hymn. The MS. was sent by Mr. Caldbeck to the author of the hymn, the Rev. E. H. Bickersteth, who included it in the above book, of which he was the editor. The tune was slightly altered before publication.

Pearsall. Hy. 160.

R. L. DE PEARSALL.

Katholisches Gesangbuch . . . zum Gebrauche bei dem öffentlichen Gottesdienste. Herausgegeben vom bischöflichen Ordinariate des Bisthums St. Gallen, St. Gallen, 1863.

The work contains five settings of hymns for the service of the mass. The present tune is that of the Sanctus in the first setting, the German words beginning ‘Singt Heilig, heilig, heilig, ist unser Herr und Gott.’ No composers’ names are attached to the tunes, but the preface states that this tune was composed by Pearsall, who also harmonised about half of the tunes in the work.

Penitence. Hy. 166.

W. H. MONK.

The Scottish Hymnal, 1871.

Composed for this hymn.

Per Recte et Retro. Hy. 381.

J. STAINER.

The Church Hymnary, 1898.

In the tune lines 3 and 4 consist of lines 1 and 2 read backwards in *all* the parts. This is the first instance in which this device has been carried out in a hymn tune.

Peterborough. Hy. 13. Ps. 26.

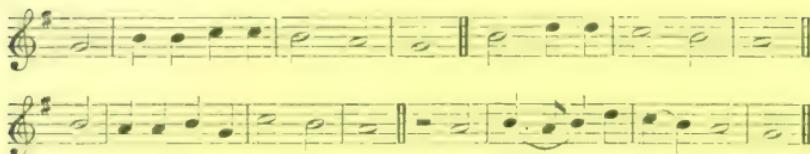
J. GOSS.

The Church Psalter and Hymn Book, edited by Rev. Wm. Mercer. Rearranged edition, 1864.

Peterborough. Ps. 88.

Sacred Harmony ; or, A Collection of Psalm Tunes Ancient and Modern, edited by R. Harrison, vol. ii., 1791.

The original form of the melody is as follows:—



The rhythm of the above is faulty: probably the first notes of lines 1 and 3 are misprinted, and should be semibreves.

Petersham. Hy. 123. Ps. 145. C. W. POOLE.

The Congregational Psalmist, edited by Dr. Henry Allon. Second Appendix, 1875.

Set to the hymn ‘The roseate hues of early dawn.’

Petra. Hy. 191. R. REDHEAD.

Church Hymn Tunes, Ancient and Modern, for the several seasons of the Christian Year . . . selected, composed, and edited by Richard Redhead, 1853.

Referred in the Index to the present hymn.

Pilgrim Band. Hy. 580. J. STAINER.

The Church Hymnary, 1898.

Composed for this hymn.

Pilgrims. Hy. 308. H. SMART.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

Playford. Ps. 16.

Psalms and Hymns in Solemn Musick of Foure Parts. . . .
By John Playford, 1671.

Set to Psalm 121, the version by Bishop Henry King, ‘Up to the hills I lift mine eyes.’

This tune is not found in any of the earlier metrical psalters, nor does it appear in Playford’s Whole Book of Psalms, 1677.

Potsdam. Ps. 156. Adapted from J. S. BACH.

An adaptation from the subject of the Fugue in E of the ‘48 Preludes and Fugues.’

Prætorius. Hy. 85. Ps. 89.

Harmoniae hymnorum scholæ Gorlicensis, Gorlitz, 1599.

Set to the hymn ‘Für dein empfangen Speis und Trank,’ as follows:—



The tune appears in M. Praetorius's *Musæ Sioniae*, Part VI., 1609, and was thought to be his composition; hence its present name.

Prague. Ps. 157.

L. R. WEST.

The Hymn Tunes of the Church of the Brethren. . . . Arranged for Four Voices in Score, by John Lees, 1824.

Praise. Hy. 15.

E. J. HOPKINS.

The Hymnary, 1872.

Composed for the hymn ‘Every morning mercies new.’

Praise, My Soul. Hy. 18.

J. GOSS.

The Supplemental Hymn and Tune Book, compiled by the Rev. R. Brown-Borthwick. Third edition, with new Appendix, [1869].

Composed for this hymn. The tune is given in the above book both as here with the varied arrangement of the several verses, and also in four-part vocal harmony, the latter setting being in key E.

Propior Deo. Hy. 237.

A. S. SULLIVAN.

The Hymnary, 1872.

Composed for this hymn.

Protection. Hy. 402.

F. C. MAKER.

The Bristol Tune Book. Third series, 1891.

Composed for this hymn.

Quam Dilecta. Hy. 373.

H. L. JENNER.

Hymns Ancient and Modern, 1861.

Composed for this hymn.

Rabenlei. Hy. 564.

J. C. H. RINK.

L. Erk's Weihnachtslieder, Berlin, [1850?].

Set to the hymn ‘Alle Jahre wieder,’ and headed ‘Mel.

von Christian Heinr. Rinck, 1827.' It has not been ascertained whether this is its original form, nor in which of Rinck's published works the melody appeared.

Radford. Hy. 371.

S. S. WESLEY.

Church Hymns with Tunes, 1874.

Composed for this hymn.

Raleigh. Hy. 506.

E. PROUT.

The Congregational Church Hymnal, 1887.

Set to the hymn 'I bring my sins to Thee.'

Ramoth. Hy. 623.

J. B. CALKIN.

The Supplemental Hymn and Tune Book, compiled by the Rev. R. Brown-Borthwick. Third edition, with new Appendix, [1869].

Composed for the hymn 'Lord, to Thee alone we turn.'

Ratisbon. Hy. 344.

Choralbuch zu den neuen sächsischen Gesangbüchern . . . von Johann Gottlob Werner, Leipzig, 1815.

Set to the hymn 'Jesu, meines Lebens Leben,' as follows:—

This is, however, largely an adaptation of an older melody which is found in Neander's Choralbuch, 1680, to the hymn 'Grosser Prophet, mein Herze begehret,' as follows:—

Ravendale. Hy. 497.

T. R. MATTHEWS.

The North Coates Supplemental Tune Book, 1874.

Composed for the hymn 'O Thou from whom all goodness flows.'

Ravenna. Hy. 392.

J. H. KNECHT.

Vollständige Sammlung . . . Choralmelodien . . . Herausgegeben von Christmann und Knecht, Stuttgart, 1799.

Set to the hymn 'Ohne Rast und unverweilt.' The melody is exactly the same as the present tune, with the exception of the second note of line 3, which in the original is flattened (F# in the present key).

Ravensburg. Ps. 90.

F. SILCHER.

Vierstimmige Gesänge der evangelischen Kirche, Stuttgart, 1825.

Set to the hymn 'Preis ihm, er schuf und er erhält,' as under:—

Preis ihm, er schuf und er er - hält sei - ne wun - der -
 vol - le Welt. Du sprachst, da wur - den, Herr, auch wir; wir
 le - ben und wir ster - ben dir. Hal - le - lu - ja, Hal - le - lu - ja.

Ravenshaw. Hy. 153.

Ein New Gesengbuchlen, 1531.

The earliest German hymn book of the Bohemian Brethren, edited by Michael Weisse.

Set to the hymn 'Menschenkind, merk eben,' as follows:—

The original has no ♭ in the signature, but this is supplied in the subsequent editions of this book. The melody is of pre-Reformation origin, and was associated with the Latin hymn beginning ‘Ave Hierarchia, coelestis et pia.’ The present arrangement by Dr. Monk appeared in *Hymns Ancient and Modern*, 1861.

Redemption. Hy. 37, 631.

C. GOUNOD.

The Hymnary, 1872.

Composed for the hymn ‘Lo, He comes.’

Redemption. Ps. 223.

A. M. THOMSON.

Sacred Harmony for the use of St. George’s Church, Edinburgh, 1820.

Composed for Paraphrase 44, vers. 3-6.

Regent Square. Hy. 10, 444.

H. SMART.

Psalms and Hymns for Divine Worship, 1867.

Set to the present hymn (No. 10).

Remembrance. Hy. 170.

J. BOOTH.

The Church Hymnary, 1898.

Composed for this hymn.

Repose. Hy. 357.

J. STAINER.

The Westminster Abbey Hymn Book, 1897.

Composed for this hymn.

Requiem. Hy. 321.

J. BARNBY.

The Sarum Hymnal, with proper tunes. The Music edited by T. E. Aylward, 1869.

Composed for this hymn.

Requiem. Hy. 427.

W. SCHULTHES.

Oratory Hymn Tunes, arranged by W. Pitts, Organist at the Oratory, [1871].

Headed ‘Consolatrix Afflictorum,’ and set to the hymn ‘Like the voiceless starlight falling.’ It was set to the present hymn in the enlarged edition of *Hymns Ancient and Modern*, 1875.

Requiescat. Hy. 325.

J. B. DYKES.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

Rest. Hy. 234, 337.

J. STAINER.

The London Church Choir Association Festival Service, 1873.
Composed for the hymn 'Thou hidden love of God,' No. 234.

In Hymns Ancient and Modern, enlarged edition, 1875, the
tune was set, under the composer's sanction, to 'The saints of
God, their conflict past,' No. 337.

Rest. Ps. 91.

The Hallelujah, edited by Dr. Lowell Mason, 1854.

The present tune is an adaptation by Mr. William Carnie of
Aberdeen from a tune named 'Millbury' in the above collection,
where it is anonymous.

Reynoldstone. Hy. 419.

T. R. MATTHEWS.

Composed for the hymn 'Rock of Ages.'

Printed in a collection of 'Sixteen Tunes' by Mr. Matthews,
which was sold in aid of the rebuilding of North Coates
Church in 1865.

Riseholme. Hy. 179.

H. J. GAUNTLETT.

Composed in 1871 for the hymn, by Bishop Wordsworth,
'Father of all, from land and sea.'

Dr. Julian (Dictionary of Hymnology) states that the hymn
was 'written by request after the Nottingham Church Congress,
1871, and set to music by H. J. Gauntlett.'

Rivaulx. Hy. 2.

J. B. DYKES.

A Hymnal for use in the English Church, with accompanying
Tunes, 1866. Edited by the Hon. and Rev. J. Grey.

Composed for this hymn.

River of Life. Hy. 594.

J. STAINER.

The Church Hymnary, 1898.

Composed for this hymn.

Rochester. Hy. 141. Ps. 17.

The Whole Booke of Psalmes, collected into Englysh metre
... with apt notes to synge thē withal ... Imprinted at
London by John Day ... 1562.

The statement that the present tune is contained in the
above work appears to rest on the authority of the late Dr.

Henry Allon, who published the tune in the Congregational Psalmist, 1858. In his preface to that work, Dr. Allon gives a full description of the 1562 Psalter, and says ‘a copy of it now lies before me.’ Unfortunately, however, this copy cannot now be traced, and no other is known. If it is the case that it contains ‘Rochester,’ it is somewhat singular that the tune is not to be found in the editions of the Psalms published by Day in 1563 and 1564, nor indeed in any of the subsequent editions of the ‘Old Version.’

Rock of Ages. Hy. 191.

Neu-vermehrtes . . . Meiningisches Gesangbuch, Meiningen, 1693.

Set to the hymn ‘Nicht so traurig, nicht so sehr,’ as follows:—

Arranged by Sir John Stainer for The Church Hymnary.

Rossall. Hy. 62.

E. T. SWEETING.

The Church Hymnary, 1898.

Composed for this hymn.

Rothley. Hy. 449.

J. GOSS.

The Hymnary, 1872.

Composed for the hymn ‘Our blest Redeemer, e'er He breathed.’

Rousseau. Hy. 605.

J. J. ROUSSEAU.

An adaptation from the following melody in his opera, ‘Le Devin du Village,’ performed for the first time in 1752:—

It is set to the present hymn in Sacred Melodies for Children, 1843, edited by the Rev. C. H. Bateman.

Ruth. Hy. 493.

S. SMITH.

Composed for the hymn 'Earth below is teeming,' and printed in a collection issued by the composer for private circulation in 1865.

In Church Hymns, 1874, it is set to the present hymn.

Rutherford. Hy. 306.

C. URHAN.

Chants Chrétiens, Paris, 1834.

Set to the hymn 'Eternel, O mon Dieu, j'implore ta clémence,' as follows :—



The present arrangement appears in Psalms and Hymns for Divine Worship, 1867, and was made for that work by Dr. E. F. Rimbault.

Ruthwell. Hy. 127.

J. M. BELL.

The National Book of Hymn Tunes, etc., 1885.

Composed for this hymn.

Sacrifice. Hy. 515.

H. LAHEE.

One Hundred Hymn Tunes, edited by H. Lahee, 1867.

This collection was compiled for use with the Hymn Book edited by Dr. W. J. Irons, 1866.

The present tune is not referred to any particular hymn.

St. Aëlred. Hy. 44.

J. B. DYKES.

The Congregational Hymn and Tune Book, edited by the Rev. R. R. Chope, 1862.

Composed for this hymn.

In the above book the last line is in common time, and ends in minor, thus—



It was altered to the present form by the composer when included in the Appendix to Hymns Ancient and Modern, 1868.

St. Agatha. Hy. 188. F. SOUTHGATE.

Favourite Hymn Tunes . . . used at St. Botolph's Church, Northfleet, London, 1873.

Composed for the hymn 'Lord of mercy and of might.'

St. Agnes. Hy. 415. J. LANGRAN.

Composed for the hymn 'Abide with me,' and published in separate form in 1861. Thereafter it appeared in Psalms and Hymns adapted to the services of the Church of England, with accompanying tunes selected and revised by John Foster, 1863. (See under 'Deerhurst'.)

The tune is there set to 'Abide with me,' and is named 'Evensong.'

St. Agnes, Durham. Hy. 202. Ps. 92. J. B. DYKES.

A Hymnal for use in the English Church, with accompanying Tunes, 1866. Edited by the Hon. and Rev. J. Grey.

Composed for this hymn.

St. Aidan. Hy. 413. W. H. MONK.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

The tune is without a name in Hymns Ancient and Modern. Present name first given in The Church Hymnary.

St. Alban. Hy. 406.

The St. Albans Tune Book, [cirea 1866]. Edited by the Rev. H. A. Walker.

Dr. Ball, Provost of Cumbrae College, writes regarding this tune: 'It was written sometime in the fifties, I think, by

a Mr. (G.?) Fleet, at that time Secretary of the Church of England Sunday School Institute, and the tune was originally published in some magazine issued by that Society. . . . I gave the tune to the Rev. H. A. Walker or to T. Morley, who re-harmonised it.'

St. Albinus. Hy. 80. H. J. GAUNTLETT.

The Church Hymn and Tune Book, edited by W. J. Blew and H. J. Gauntlett, 1852.

Composed for an Easter hymn 'Angels to our jubilee.'

The second form of the tune here corresponds with the original; lines 5 and 6 of the first form were added by the composer for the Presbyterian Hymnal, 1877.

St. Alphege. Hy. 332, 472. H. J. GAUNTLETT.

The Church Hymn and Tune Book, edited by W. J. Blew and H. J. Gauntlett, 1852.

Set to the hymn 'The hymn of glory sing we.'

St. Ambrose. Hy. 139. W. H. MONK.

The Hymnal, with Tunes old and new. New York, 1874.
Edited by the Rev. J. Ireland Tucker.

Composed for the hymn 'My faith looks up to Thee.'

St. Ambrose. Hy. 384, 410. C. STEGGALL.

Church Psalmody, edited by Charles Steggall, 1849.

Tune is dated 1847.

St. Anatolius (I). Hy. 364. A. H. BROWN.

Composed for this hymn, and published along with eight other tunes by the same composer in 1862, under the title 'The Day is past and over; an Evening Hymn, to which are added a few other hymns.'

St. Anatolius (II). Hy. 364. J. B. DYKES.

The Congregational Hymn and Tune Book, edited by the Rev. R. R. Chope, 1862.

Composed for this hymn.

St. Andrew. Hy. 40. E. H. THORNE.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

St. Andrew. Ps. 93.

The New Harmony of Sion . . . by W. Tans'ur. Book II.
1764.

Set to Psalm 150, and headed ‘Barby Tune, composed in four parts, W. T.’

St. Anne. Hy. 21, 477, 635. Ps. 94. W. CROFT.

A Supplement to the New Version of Psalms by Dr. Brady and Mr. Tate. . . . The Sixth Edition, corrected and much enlarged . . . 1708.

The tune, with its present name, is set to the new version of Psalm 42, in two parts, treble and bass, as follows:—

The musical notation consists of three staves of music. The top staff is for the Treble voice, the middle staff is for the Bass voice, and the bottom staff is for the Continuo. The music is written in common time, with a key signature of one sharp (G major). The notation includes various note heads, stems, and bar lines, with some basso continuo figures indicated by vertical strokes and horizontal dashes.

It is marked in the Index as a new tune. No composers' names are given in the above work, but it is generally believed that Dr. Croft was concerned in its production, and the present tune has been almost universally attributed to him. It is found with his name attached to it in Melodies Proper to be sung to any of y^e versions of the Psalms of David, edited by Philip Hart, and published about 1720; and also in An Introduction to Psalmody, by John Church, published in 1723. Both of these editors were contemporaries of Croft, and the latter was master of the choristers of Westminster Abbey while Croft was organist there.

St. Anselm. Hy. 150. Ps. 18.

Easy Music for Church Choirs. Part III., 1853.

Set to the hymn ‘Jesu Redemptor omnium.’ The present arrangement is by the Rev. L. G. Hayne, and appears in the Merton Tune Book, 1863. It is there said to be an ‘ancient

melody,' but it has not yet been traced to an earlier source than the above.

St. Asaph. Ps. 146. G. M. GIORNIVICHI.

Sacred Music . . . sung in St. George's Church, Edinburgh, edited by R. A. Smith, 1825.

The tune has not been found in any earlier collection than the above. It is there assigned to Giornivichi, but the original has not been discovered among the works of that composer.

St. Audoën. Hy. 462. R. P. STEWART.

Church Hymnal (authorised by the Irish Episcopal Church), 1874.

Set to the present hymn.

St. Augustine. Hy. 315. J. B. CALKIN.

The Congregational Church Hymnal, 1887.

Composed for the hymn 'Still will we trust, though earth seem dark and dreary.' Slight alterations were made by the composer to suit the present hymn.

St. Augustine. Ps. 158. L. MASON and J. GOSS.

The first part (major) is slightly altered from a tune by Dr. L. Mason called 'Lathrop,' appearing in his New Carmina Sacra, 1850. The second part (minor) was written by Sir John Goss for Mercer's Church Psalter and Hymn Book, 1854, where the tune is set to the two hymns 'The Church has waited long,' and 'O where shall rest be found.' In each of these certain verses are marked to be sung to the *minor* form of the tune.

St. Bartholomew. Ps. 95. R. R. CHOPE.

The Congregational Hymn and Tune Book, edited by the Rev. R. R. Chope, 1862.

Set to the hymn 'In stature grows the Heavenly Child.'

St. Beatrice. Hy. 499. J. F. BRIDGE.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

St. Bees. Hy. 198. J. B. DYKES.

The Congregational Hymn and Tune Book, edited by the Rev. R. R. Chope, 1862.

Composed for the hymn 'Jesus, name of wondrous love.' Set to the present hymn in *Hymns Ancient and Modern*, enlarged edition, 1875.

St. Benedict. Hy. 570.

J. STAINER.

The Church Hymnary, 1898.

Composed for this hymn.

St. Bernard. Hy. 282.

W. H. MONK.

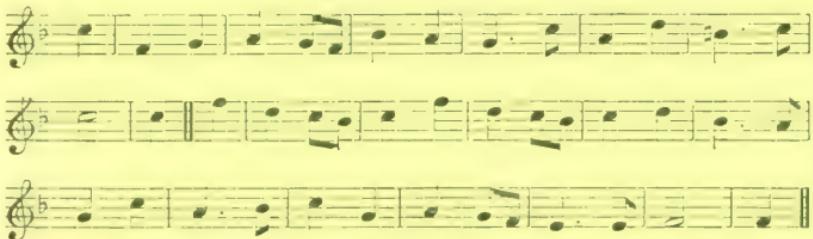
Hymns Ancient and Modern, 1861.

Set to two hymns 'O Jesu, Lord of light and grace,' and 'Jesu! the very thought is sweet.'

St. Bernard. Hy. 52, 97. Ps. 96.

Neues . . . Kirchen und Hauss Gesang der . . . Tochter Sion. . . . Cölln, 1741.

The original of the present tune is set in the above collection to one of the hymns in praise of the Virgin Mary, the melody being as follows:—



In a hymn book published in 1767, entitled 'Heil- und Hülfs-Mittel zum thätigen Christenthum,' the melody appears in the following form:—



This is also found in *Cantica Spiritualia*, vol. ii., Munich, 1847. The present tune has probably been arranged from the last named book, and seems to have first appeared in *Easy Hymn Tunes* with the words in full, adapted for Catholic Schools, etc. This book has no date, but the British Museum

Catalogue gives 1851. The tune is set to the hymn 'Jesus, the very thought of Thee,' and is headed 'Hymn of St. Bernard.' The adaptation was possibly made by J. Richardson, and the tune has been attributed to him in several collections.

St. Blane. Hy. 66. C. C. SCHOLEFIELD.
Church Hymns with Tunes, 1874.
Set to two metrical litanies.
Present name given in The Church Hymnary.

St. Bride. Hy. 186. Ps. 159. S. HOWARD.
Parochial Harmony; consisting of a Collection of Psalm Tunes in three and four parts, etc., by William Riley, 1762.
Set to Psalm 130, New Version, and headed 'St. Bridget's Tune, by Mr. Sam^l. Howard.'

St. Cecilia. Hy. 110. Ps. 170. L. G. HAYNE.
The Merton Tune Book: A Collection of Hymn Tunes used in the Church of St. John Baptist, Oxford. Compiled by the Rev. H. W. Sargent, M.A. Edited and arranged by the Rev. L. G. Hayne. Oxford, 1863.
Composed for the hymn 'Thy way, not mine, O Lord.'

St. Chrysostom. Hy. 213. J. BARNBY.
The Hymnary, 1872.
Composed for this hymn. The tune was written for the above book, of which the composer was editor, but it was first printed in the Musical Times for December 1871.

St. Clement. Hy. 371. C. C. SCHOLEFIELD.
Church Hymns with Tunes, 1874.
Composed for this hymn.

St. Columba. Hy. 361. H. S. IRONS.
Hymns Ancient and Modern, 1861.
Composed for this hymn.

St. Crispin. Hy. 249. G. J. ELVEY.
A Selection of Psalm and Hymn Tunes, edited and arranged by E. H. Thorne. Enlarged edition, [1863].
Composed for the hymn 'Just as I am.'

St. Cross. Hy. 58.

Hymns Ancient and Modern, 1861.

Composed for this hymn.

J. B. DYKES.

St. Cuthbert. Hy. 133, 633.

Hymns Ancient and Modern, 1861.

Composed for this hymn.

J. B. DYKES.

St. Cyril. Hy. 525.

P. P. BLISS.

The Charm : A Collection of Sunday School Music. Cincinnati, 1871.

Composed for the present hymn, of which Mr. Bliss was also the author.

St. Cyril. Ps. 97.

A. PATTON.

Church Hymnal (authorised by the Irish Episcopal Church), 1874.

Set to the hymn 'Approach, my soul, the mercy-seat.'

St. David. Hy. 16, 636. Ps. 98.

The Whole Booke of Psalmes . . . Composed into 4 parts by sundry Authors . . . Newly corrected and enlarged by Tho. Ravenscroft, 1621.

Set to Psalms 43 and 95, the arrangement of the tune being by Ravenscroft himself. In the Index it is under the heading 'Welsh Tunes.' The melody is as follows:—



In John Playford's Psalms and Hymns, 1671, the tune appears exactly in the above form, but in his Whole Book of Psalms, 1677, it is found in its present form.

St. Drostane. Hy. 47.

J. B. DYKES.

The Congregational Hymn and Tune Book, edited by the Rev. R. R. Chope, 1862.

Composed for this hymn.

St. Dunstan. Hy. 102.

R. REDHEAD.

Church Hymn Tunes, Ancient and Modern, for the several

seasons of the Christian Year . . . selected, composed, and edited by Richard Redhead, 1853.

Referred in the Index to the hymns ‘Now the day’s declining wheel,’ and ‘Holy Saviour ever blessed.’

St. Ebbe. Hy. 456.

R. REDHEAD.

Ancient Hymn Melodies and other Church Tunes, as used at All Saints’ Church, Margaret Street. Arranged, Composed, and Harmonised by Richard Redhead, Organist, 1859.

The tune is without a name, and is not referred to any hymn in particular.

St. Edmund. Hy. 303.

A. S. SULLIVAN.

The Hymnary, 1872.

Composed for this hymn.

St. Ethelreda. Hy. 228, 386. Ps. 99.

T. TURTON.

Psalms and Hymns for Public Worship, with appropriate Tunes, edited by James Turle, 1863.

The tune is dated in this book 1860, but does not appear to have been published previously.

St. Ethelwald. Hy. 270.

W. H. MONK.

Hymns Ancient and Modern, 1861.

Composed for this hymn.

St. Fergus. Hy. 455.

J. W. ELLIOTT.

Hymns Ancient and Modern. Enlarged edition, 1875.

Set to the ‘Litany of the Holy Ghost.’

Present name given in The Church Hymnary.

St. Flavian. Hy. 14. Ps. 100.

The Whole Booke of Psalmes, collected into Englysh metre . . . with apt notes to synge thē withal . . . Imprinted at London by John Day . . . 1562.

The present is the first half, with slight alterations, of the tune of Psalm 132; the complete tune is as follows:—

The image shows two staves of musical notation. The top staff begins with a G clef, followed by a sharp sign indicating a key signature of one sharp. The bottom staff also begins with a G clef. Both staves are in common time. The notation consists of vertical stems with small horizontal dashes above them, representing short note values. The music is divided into measures by vertical bar lines.



St. Frances. Hy. 53. Ps. 101. G. A. LÖHR.

The Chorale Book, compiled by H. H. Bemrose and arranged by W. Adlington, 1861.

Composed for the hymn 'Now that the daylight dies away.'

St. Francis. Hy. 401. A. S. SULLIVAN.

Church Hymns with Tunes, 1874.

Composed for this hymn.

St. Fulbert. Hy. 291. Ps. 102. H. J. GAUNTLETT.

The Church Hymn and Tune Book, edited by W. J. Blew and H. J. Gauntlett, 1852.

Set to the hymn 'Now Christ, our Passover, is slain.' Original name of the tune is 'St. Leofred.'

St. George. Ps. 103. N. HERMAN.

Ein Christlicher Abentreien, vom Leben und ampt Johannis des Tauffers . . . N. H., 1554.

A tract of seven leaves, containing Herman's hymn 'Kommt her ihr liebsten Schwesterlein,' set to the melody as follows:—



In his collection of hymns entitled 'Die Sontags Evangelia über das gantze Jar, in Gesenge verfasset,' issued in 1560, Herman set the tune to his hymn 'Lobt Gott, ihr Christen, alle gleich,' with which it has remained associated in Germany. The melody has undergone several modifications both in German and English books.

St. George's, Edinburgh. Ps. 224. A. M. THOMSON.

Sacred Harmony for the use of St. George's Church, Edinburgh, 1820.

Composed for Psalm 24, vers. 7-10.

St. George's, Windsor. Hy. 76, 494. G. J. ELVEY.

A Selection of Psalm and Hymn Tunes, edited and arranged by E. H. Thorne. . . . Adapted to Psalms and Hymns compiled by the Rev. T. B. Morrell and the Rev. W. W. How, 1858.

Set to the hymn 'Hark, the song of Jubilee.'

St. Gertrude. Hy. 272. A. S. SULLIVAN.

The Hymnary, 1872.

Composed for this hymn. The tune was written for the above book, but appeared first in the Musical Times for December 1871.

St. Giles. Hy. 425. J. M. BELL.

The Scottish Hymnal, 1885.

The tune is there set to the present hymn, but was not specially composed for it.

St. Godric. Hy. 467. J. B. DYKES.

The Congregational Hymn and Tune Book, edited by the Rev. R. R. Chope, 1862.

Composed for the hymn 'Lord of the worlds above.'

St. Gregory. Hy. 518. E. BUNNETT.

Sacred Harmony, 1865. A work containing Chants, Tunes, and Organ Pieces by Dr. Bunnett.

St. Gregory. Ps. 19.

Neuer Helicon mit seinen Neun Musen. Das ist, Geistliche Sitten-Lieder, etc., Nürnberg, 1684.

The hymns in this book are by Christian Knorr, Baron von Rosenroth, and Zahn thinks that the melodies also may probably be his. The present is set to the hymn 'Zeuch meinen Geist, trifft meine Sinnen,' as follows:—

The musical notation consists of four staves of music, each with a treble clef and a key signature of one flat. The music is in common time. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The first staff begins with a dotted half note followed by an eighth note. The second staff begins with a quarter note. The third staff begins with a dotted half note followed by an eighth note. The fourth staff begins with a quarter note.

In later books the tune is altered and simplified. The present form is, with a slight alteration, that found in König's Choralbuch, 1738.

St. Gregory. Ps. 104.

R. WAINWRIGHT.

A Collection of Psalm Tunes intermixed with Airs . . . set for four voices, for the use of choirs and families . . . and dedicated to S. Webbe, sen., by his son, S. Webbe, jun., [1808].

The tune also appeared in Euphonia, containing Sixty-Two Psalm and Hymn Tunes. . . . Harmonised, Arranged, and Composed. . . . By W. Dixon. This has no date, but must have been published between 1805 and 1808.

St. Helen. Hy. 292.

W. HATELY.

The Scottish Hymnal, 1871.

Composed for this hymn.

St. Helen's. Hy. 159.

R. P. STEWART.

Church Hymnal (authorised by the Irish Episcopal Church), 1874.

Composed for this hymn.

St. Hugh. Hy. 283. Ps. 105.

E. J. HOPKINS.

The Congregational Hymn and Tune Book, edited by the Rev. R. R. Chope, 1862.

Set to the hymn 'There is a fountain filled with blood.'

St. Ignatius. Hy. 484.

J. BARNBY.

The Hymnary, 1872.

Composed for this hymn.

St. James. Hy. 127. Ps. 106.

R. COURTEVILLE.

Select Psalms and Hymns for the use of the Parish Church and Tabernacle of St. James's, Westminster, 1697.

St. Jerome. Hy. 173.

H. J. GAUNTLETT.

The Church Hymn and Tune Book, edited by W. J. Blew and H. J. Gauntlett, 1852.

Set to the hymn 'The day is past and gone.'

St. John. Hy. 632. Ps. 175.

The Parish Choir, vol. iii., 1851.

No information is given as to the source or composer of this

tune, and it has not been traced to any earlier collection. The rhythm of the first line is slightly different from that now in use, being as follows:—



and the second and third last notes of the tune are minims instead of semibreves. The present form appeared in Congregational Church Music, 1853.

St. John Baptist. Hy. 279. O. M. FEILDEN.

A Selection of Psalm and Hymn Tunes, edited and arranged by E. H. Thorne. Enlarged edition, [1863].

Set to the hymn 'Jesu, meek and gentle.'

St. John, Westminster. Hy. 410. J. TURLE.

Psalms and Hymns for Public Worship, with appropriate Tunes, edited by James Turle, 1863.

Composed for this hymn.

St. Joseph. Hy. 573. J. B. CALKIN.

The New Mitre-Hymnal, adapted to the Services of the Church of England, with accompanying Tunes, 1875.

Set to the hymn 'My God and Father, while I stray.'

St. Kerrian. Hy. 412.

The melody is quoted by Zahn from a Manuscript Book of Chorales, written at Dresden, 1761.

It is there set to the hymn 'Da Christus geboren war,' as follows:—

The present adaptation is by Sir John Stainer, and was published in the Hymnal Companion, third edition, 1890, set to this hymn.

St. Keverne. Hy. 216. A. H. BROWN.

The Bristol Tune Book. Supplement, 1881.

Composed for this hymn.

St. Kilda. Ps. 107.

W. R. BROOMFIELD.

Published on single slips about 1850. The tune is carved on the monument erected over the composer's grave in Allanvale Cemetery, Aberdeen.

St. Lawrence. Hy. 450.

L. G. HAYNE.

The Merton Tune Book : A Collection of Hymn Tunes used in the Church of St. John Baptist, Oxford. Compiled by the Rev. H. W. Sargent, M.A. Edited and arranged by the Rev. L. G. Hayne. Oxford, 1863.

Set to the hymn 'Sun of my soul.'

It is set to the present hymn in *Hymns Ancient and Modern, Appendix*, 1868.

St. Lawrence. Ps. 108.

R. A. SMITH.

Devotional Music Original and Selected, arranged mostly in Four parts, by R. A. Smith, [1810].

Set to the paraphrase 'Ye heavens, send forth your song of praise,' and marked as 'composed for this work.'

St. Leonard. Hy. 108, 239, 491. Ps. 109.

H. SMART.

Psalms and Hymns for Divine Worship, 1867.

St. Lucy. Hy. 523.

H. J. POOLE.

Twenty-two Original Hymn Tunes, by Two Oxford Graduates, Oxford, 1867.

Composed for the hymn 'Oft in sorrow, oft in woe.' The names of the composers are not given in the above collection, but Mr. Poole's tunes are distinguished by the initial 'J.'

St. Mabyn. Hy. 187.

A. H. BROWN.

Composed in 1868 to the hymn 'Earth has many a noble city.'

Appeared in the Bristol Tune Book, Second series, 1876, but may have been printed previous to that date.

St. Magnus. Hy. 88. Ps. 110.

J. CLARK.

The Divine Companion : or, David's Harp New Tun'd. Being a Choice Collection of New and Easy Psalms, Hymns, and Anthems . . . The Third edition, 1709.

Set to Dr. Patrick's version of Psalm 117, 'Let all the nations of the world.'

No composer's name is attached to the tune, though the three tunes which immediately precede it are said to be 'by Mr. Jer. Clark.' In W. Riley's Parochial Harmony, 1762, it bears its present name and is ascribed to Clark. It is called 'Nottingham' in Gawthorn's Harmonia Perfecta, 1730.

St. Margaret. Hy. 207.

A. L. PEACE.

The Scottish Hymnal, 1885.

Composed for this hymn.

St. Margaret. Hy. 59.

W. STATHAM.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

St. Martin. Hy. 558.

C. STEGGALL.

Hymns for the Church of England with Proper Tunes.
Second edition, 1875.

Composed for the hymn 'O let him whose sorrow.'

St. Mary. Hy. 182. Ps. 111.

Llyfr y Psalmau, wedi eu cyfieithu, a'i cyfansoddi ar fesur cerdd, yn gymraeg, 1621.

The Welsh Metrical Translation of the Psalms by Archdeacon Prys.

Set to Psalm 2.

The second line reads thus—



There is no B flat in the signature, so that the tune is apparently in the Dorian mode, the B in the first line remaining natural. As, however, the music printing in the volume is very faulty it is possible the omission of the flat may be accidental. The tune is found in its present form in Playford's Book of Psalms, 1677.

St. Mary Magdalene. Hy. 263.

J. B. DYKES.

The Congregational Hymn and Tune Book, edited by the Rev. R. R. Chope, 1862.

Composed for this hymn.

St. Matthew. Hy. 43, 512. Ps. 147. W. CROFT.

A Supplement to the New Version of Psalms by Dr. Brady and Mr. Tate . . . The Sixth Edition, corrected and much enlarged . . . 1708.

The tune bears its present name, and is marked in the Index as a new tune. It is set to Psalm 33, in two parts, treble and bass, as follows:—

The musical score consists of four systems of music, each system containing a treble staff (G-clef) and a bass staff (F-clef). The key signature is G major (one sharp). The time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The first system starts with a whole note in the bass. The second system begins with a half note in the bass. The third system begins with a quarter note in the bass. The fourth system begins with a half note in the bass. The notation includes various note heads (circles with dots) and stems, indicating rhythmic values and dynamics.

The above publication contains no composers' names, but it is generally believed that Dr. Croft was concerned in its production, and that 'St. Matthew' is his composition. From the middle of the eighteenth century his name is invariably attached to it in all the collections in which composers' names are found.

St. Matthias. Hy. 618.

W. H. MONK.

Hymns Ancient and Modern, 1861.

Composed for this hymn.

St. Matthias. Ps. 112.

O. GIBBONS.

The Hymnes and Songs of the Church, by G. Wither,
1623.

This book contains a number of tunes in two parts by Orlando Gibbons. The present is set to Song 67 for St. Matthias Day, beginning 'When one among the Twelve there was.'

The present tune is unchanged from the original.

St. Medan. Hy. 149.

Har. by W. H. MONK.

Hymns Ancient and Modern. Enlarged edition, 1875.

Set to the 'Litany of the Passion.'

Present name given in The Church Hymnary.

St. Mildred. Hy. 378.

C. STEGGALL.

Church Psalmody, edited by Charles Steggall, 1849.

St. Mirren. Ps. 113.

R. A. SMITH.

Sacred Music . . . sung in St. George's Church, Edinburgh, edited by R. A. Smith, 1825.

St. Neot. Ps. 114.

Under the name 'Worksop,' this tune is found in many collections of the eighteenth century. Probably the earliest to include it are those published by John and James Green. No trace can be found of the first two editions of Green's book, but the title of the third is given by the Rev. Henry Parr, as follows: 'A Collection of Choice Psalm Tunes in Three and Four parts; with New and Easie Psalm Tunes, Hymns, and Spiritual Songs . . . Third edition, 1715.'

In this and the subsequent editions of Green's collection, the melody of 'Worksop' is as follows:—

St. Nicholas. Ps. 115.

The Spiritual Man's Companion: or, The Pious Christian's Recreation . . . The Fifth edition, with large Additions, never before printed, by Israel Holdroyd, Philo-Musicæ, 1753.

Set to Psalm 119, second part, and headed 'St. Nicholas's Tune.' No composer's name. The melody is as follows:—



In Riley's Parochial Music Corrected, 1762, it stands as follows:—



Later books exhibit various slight differences in the form of the melody, especially in the close of line 1 and in line 4. The present form probably first appeared in the Scottish Psalmodist, 1854, where it is said to be 'arranged by Herr Dürner.'

St. Nicolas. Hy. 107.

R. REDHEAD.

Church Hymn Tunes for the several seasons of the Christian Year. Second series, [1859].

Referred to the hymn 'Lo, the golden light is peering.'

St. Ninian. Hy. 5.

Zionsharfe, Ein Choralschatz . . . von Dr. Conrad Kocher. Vierte Abtheilung, enthaltend die schönsten Melodien der katholischen Kirche, 1855.

Set to the hymn 'Kommst du, Jesu, Licht der Heiden.' The melody has not been traced to any earlier source.

St. Olave. Hy. 327, 473. Ps. 160. H. J. GAUNTLETT.

The Church Hymn and Tune Book, edited by W. J. Blew and H. J. Gauntlett, 1852.

Set to the hymn 'Delight and joy of earth.' Originally named 'St. George.'

St. Oswald. Hy. 459.

J. B. DYKES.

A Manual of Psalm and Hymn Tunes used in the Parish Church of St. Michael, Houghton-le-Spring, edited by the Hon. and Rev. J. Grey, 1857.

Set to the hymn 'Praise the Lord ! ye heavens, adore Him,' and named 'St. Bernard.' In Hymns Ancient and Modern, 1875, the tune is named 'St. Oswald,' and is set to the present hymn.

St. Palladius. Hy. 177.

J. BARNBY.

The Home and School Hymnal, 1892.

Composed for this hymn.

St. Patrick. Hy. 84.

A. S. SULLIVAN.

Church Hymns with Tunes, 1874.

Composed for this hymn.

St. Paul. Hy. 294. Ps. 116.

So far as has yet been ascertained the earliest book containing this tune is a small collection printed by James Chalmers in Aberdeen in 1749. The only copy at present known wants the title-page, but the date is ascertained from the names of the provost and bailies of Aberdeen, to whom the work is dedicated.

The tune bears its present name, and is in two parts, tenor and bass, as follows :—

The musical notation consists of four lines of music. The top two lines represent the Tenor part, and the bottom two lines represent the Bass part. Each line is a staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is divided into measures by vertical bar lines. The notes are represented by short horizontal dashes on the stems.

The A, fourth note of line 2 in the bass, is a misprint for C, and is duly noted in the preface as a 'fault of the engraver.'

The tune is included in Bremner's collection issued in Edinburgh in 1756, under the name 'Aberdeen or St. Paul.'

St. Paul's. Hy. 614.

J. STAINER.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for the hymn 'Lord Jesus, think on me.'

St. Peter. Hy. 201. Ps. 117.

Psalm Tunes for the Voice and Pianoforte, by A. R. Reinagle, 1830.

Set to Psalm 118.

St. Peter's, Westminster. Hy. 106.

J. TURLE.

Psalms and Hymns for Public Worship, with appropriate Tunes, edited by James Turle, 1863.

Composed for this hymn.

St. Petersburg. Hy. 234.

D. BORTNIANSKI.

The original of this melody is in a Mass composed by Bortnianski in 1822. It is found as a hymn tune in a collection entitled 'Choralbuch, Enthaltend die Melodien zu der Sammlung . . . von Johannes Gossner, Leipzig, 1825.' In this book, which was edited by I. H. Tscherlitzky, an organist in St. Petersburg, the tune is set to the hymn 'Ich bete an die Macht der Liebe,' as follows:—

The tune appears as the 'Prayer' or slow movement in the Grosse Zapfenstreich (Grand Tattoo), a kind of serenade which, at the close of the annual manœuvres of the German army, is played by the combined bands of the regiments.

St. Philip. Hy. 339.

J. BARNBY.

The Sarum Hymnal, with proper Tunes. The Music edited by T. E. Aylward, 1869.

Composed for this hymn.

St. Philip. Hy. 138, 183.

W. H. MONK.

Hymns Ancient and Modern, 1861.

Composed for the hymn 'Lord, in this Thy mercy's day,'
(No. 183).**St. Polycarp.** Hy. 394.Sacred Melodies . . . adapted to the best English Poets . . .
by William Gardiner, vol. ii., 1815.

The melody, headed 'Subject from Pleyel,' is as follows:—

The musical notation consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains eight measures of music. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music, ending with a half note followed by a short vertical line.

The words being 'Father of mercies, God of love, Send Thy
pardon from above,' etc.**St. Raphael.** Hy. 262.

E. J. HOPKINS.

The Congregational Hymn and Tune Book, edited by the
Rev. R. R. Chope, 1862.

Composed for the hymn 'Jesu, Lord, we kneel before Thee.'

Named 'St. Giles' in the above book; 'St. Raphael' in the
composer's Temple Church Choral Service, 1867.**St. Saviour.** Hy. 489.

F. G. BAKER.

The Bristol Tune Book. Second series, 1876.

St. Sebald. Hy. 556.

C. H. DRETZEL.

Evangelisches Choral-Buch . . . herausgegeben von Cornelio
Heinrich Dretzeln, Nürnberg, 1731.

Set to the hymn 'Meine Hoffnung stehet feste.'

The present form of the melody is the same as the original.

Harmonised by Sir John Stainer for The Church Hymnary.

St. Sepulchre. Hy. 426. Ps. 20.

G. COOPER.

The Congregational Hymn and Tune Book, edited by the
Rev. R. R. Chope, 1862.

Set to the hymn 'Lord Jesu! when we stand afar.'

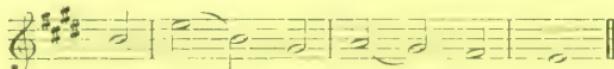
St. Stephen. Ps. 118.

I. SMITH.

A Collection of Psalm Tunes in Three Parts . . . by Isaac
Smith, [circa 1770].

The original name of the tune is ‘Abridge,’ by which it continues to be known in England.

In *Sacred Harmony* for the use of St. George’s Church, Edinburgh, 1820, it appears under the name ‘St. Stephen’s,’ and with the following form of the last line—



This was adopted in some later books published in Scotland, but the present form is in accordance with the original.

St. Sylvester. Hy. 312.

J. B. DYKES.

The Congregational Hymn and Tune Book, edited by the Rev. R. R. Chope, 1862.

Composed for this hymn.

St. Theodulph. Hy. 49, Appx. 15.

M. TESCHNER.

Ein andächtiges Gebet . . . so wol ein tröstlicher Gesang, darinnen ein frommes Herz dieser Welt Valet gibet, etc. Leipzig, 1615.

A small tract of six leaves containing the hymn by Herberger, ‘Valet will ich dir geben,’ and two melodies set to it by Melchior Teschner. Both are arranged for five voices. The present is the second of the two, and is as follows:—

The image shows three staves of musical notation. Each staff begins with a treble clef, a key signature of one sharp, and a common time signature. The first staff has six measures. The second staff has six measures. The third staff has six measures. All staves end with a double bar line and repeat dots.

Later German books exhibit various slight changes in the melody. The substitution of C for A at the eleventh note is found in the Gotha Cantional, 1648.

The arrangement of the tune given in the Appendix (No. 15) is that used at Merton College, Oxford.

St. Thomas. Ps. 119.

A Collection of Tunes . . . suited to the several Metres

commonly used in Publick Worship, set in Four Parts . . . by C. Ashworth, [circa 1760].

Called 'Walney Tune,' the melody as follows:—

It appears in its present form and with the present name in Moore's Psalm Singer's Delightful Pocket Companion, Glasgow, 1762.

St. Victor. Hy. 436, 597.

R. REDHEAD.

Ancient Hymn Melodies and other Church Tunes, as used at All Saints' Church, Margaret Street. Arranged, Composed, and Harmonised by Richard Redhead, Organist, 1859.

St. Werbergh. Hy. 190.

R. P. STEWART.

Church Hymnal (authorised by the Irish Episcopal Church), 1874.

Composed for this hymn.

Saints of God. Hy. 38.

A. S. SULLIVAN.

Church Hymns with Tunes, 1874.

Composed for the hymn 'The saints of God, their conflict past.'

Salamis. Hy. 534.

In 1841, Mrs. Luke, the author of this hymn, visited the Normal Infant School in Gray's Inn Road. She says: 'Among the marching pieces at Gray's Inn Road was a Greek air, the pathos of which took my fancy, and I searched Watts and Jane Taylor, and several Sunday school books, for words to suit the measure; but in vain. Having been recalled home, I went one day on some missionary business to the little town of Wellington, five miles from Taunton, in a stage-coach. It was a beautiful spring morning, it was an hour's ride, and there was no other inside passenger. On the back of an old envelope I wrote in pencil the first two of the verses now so well known, in order to teach the tune to the village school.' The hymn so written and the

tune referred to, have remained associated, but nothing further seems to be known of the origin of the latter. They were printed in the Sunday School Teacher's Magazine, at the end of the volume for 1841.

Sales. Hy. 148.

F. H. CHAMPNEYS.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

Salisbury. Ps. 120.

The Whole Booke of Psalms. . . . Composed into 4 parts by sundry Authors. . . . Newly corrected and enlarged by Tho. Ravenscroft, 1621.

Set to Psalms 17 and 54, named 'Salisbury Tune,' and classed in the Index among English Tunes. The melody is exactly as at present.

Salzburg. Ps. 121.

J. M. HAYDN.

Adapted from a movement in a Mass composed 'for the use of country choirs.' The movement is printed in the Rev. C. I. Latrobe's Selection of Sacred Music. It is in 6-8 time, beginning thus—



Samuel. Hy. 606.

A. S. SULLIVAN.

Church Hymns with Tunes, 1874.

Composed for the present hymn.

The original arrangement is for treble voices in unison with organ accompaniment. The present four-part arrangement was made by the composer for The Presbyterian Hymnal, 1877.

Sanctuary. Hy. 336, 433.

J. B. DYKES.

The Anglican Hymn Book, 1871.

Composed for this hymn (No. 336).

Sandon. Hy. 297.

C. H. PURDAY.

The Church and Home Metrical Psalter and Hymnal, edited by Charles H. Purday, 1860.

Composed for this hymn.

In the above the tune is anonymous, but in a later edition, 1862, Mr. Purday's name is attached to it.

Sandown. Hy. 599.

J. BARNBY.

The Hymnal Companion to the Book of Common Prayer.
Third edition, 1890.

Composed for the hymn 'Do no sinful action.'

The tune is set to the present hymn in The Home and School Hymnal, 1892, of which the composer was musical editor.

Sandringham. Hy. 175.

F. A. J. HERVEY.

The Church Hymnary, 1898.

Composed for this hymn.

Saxony. Hy. 121. Ps. 21.

Christlich Gesangbüchlein, etc. . . . Mit einer Vorrede M. Cyria. Spangenberg . . . Eisleben, 1568.

Set to the hymn 'Christ, der du bist der helle Tag,' as follows :—

The image shows three staves of musical notation. The top staff begins with a half note followed by a dotted half note. The middle staff begins with a quarter note followed by an eighth note. The bottom staff begins with a quarter note followed by a dotted half note. All staves continue with a series of eighth notes.

Later German collections exhibit many variants in the melody. The present arrangement was probably first published by the Rev. W. H. Havergal in his Old Church Psalmody, 1847.

Schönberg. Hy. 478.

J. HINTZE.

Praxis Pietatis Melica. . . . Editio xix., 1678.

Set to the hymn 'Alle Menschen müssen sterben.' The tune is here anonymous, but it appears in the twenty-fourth edition (1690) of the above work, with the initials J. H., which are known to stand for Jacob Hintze.

The tune has been frequently attributed to J. Rosenmüller. This mistake seems to have arisen from the fact that the above hymn, 'Alle Menschen,' etc., was written for the funeral of a

Leipzig merchant in 1652, and was printed with music by Rosenmüller. This music, however, is totally different from the present tune.

Scopas. Hy. 542.

C. HANCOCK.

The Congregational Psalmist, edited by Dr. Henry Allon. Second Appendix, 1875.

Composed for this hymn.

Sebaste. Hy. 355.

J. STAINER.

Hymns Ancient and Modern. Enlarged edition, 1875. ? 1568

Composed for this hymn.

Second Advent. Hy. 112.

A. L. PEACE.

The Church of England Hymnal, 1895.

Composed for this hymn.

The refrain was slightly altered by the composer.

Sefton. Hy. 610.

H. A. CROSBIE.

The Burnley Tune Book, 1875.

Composed for the hymn 'Saviour, breathe an evening blessing.'

Selma. Ps. 161.

R. A. SMITH.

Sacred Music . . . sung in St. George's Church, Edinburgh, edited by R. A. Smith, 1825.

Set to Psalm 67, and described as an 'Ancient Scottish Melody. Noted in the Island of Arran, and harmonised by Mr. Smith.'

Sepulchre. Hy. 72.

E. H. THORNE.

A Selection of Psalm and Hymn Tunes, edited and arranged by E. H. Thorne. Enlarged edition, [1863].

Composed for this hymn.

Serenity. Ps. 162.

C. BRYAN.

A Collection of the most esteemed Psalm Tunes, Ancient and Modern, Selected and Harmonised for Four Voices, and interspersed with a few original Compositions, edited by Cornelius Bryan, [circa 1830].

Set to Psalm 25, ver. 8 (Tate and Brady version).

Sheffield. Ps. 122.

W. MATHER.

Dr. Watts's Psalms and Hymns, set to new music . . . composed by Edward Miller . . . to which is added a copious Appendix containing the most favourite tunes now used in different congregations, 1802.

The present tune is in the Appendix. It is named 'Attercliffe,' and is set to the hymn 'Begin the high celestial strain.' In the Index it is marked as a 'new tune, never before printed.'

Shoreham. Hy. 359.

J. B. DYKES.

Congregational Church Music. Enlarged edition, 1871.

Composed for the hymn 'My God and Father, while I stray.'

Simplicity. Hy. 554.

J. STAINER.

The Church Hymnary, 1898.

Composed for this hymn.

Slingsby. Hy. 289.

J. B. DYKES.

The Supplemental Hymn and Tune Book, compiled by the Rev. R. Brown[-Borthwick], 1867.

Composed for this hymn.

Smart. Hy. 241.

H. SMART.

The Hymnary, 1872.

Composed for this hymn.

Soldau. Hy. 140. Ps. 22.

Geystliche gesangk Buchleyn. Wittenberg, 1524. Edited by Johann Walther.

Set to the hymn by Luther, 'Nun bitten wir den heiligen Geist,' as follows:—



The melody may be from a pre-Reformation source, and adapted by Walther.

The present form of the tune appeared in Dibdin's Standard Psalm Tune Book, 1851.

Sonning. Hy. 350. H. J. GAUNTLETT.

The Congregational Psalmist, edited by Dr. Henry Allon and H. J. Gauntlett, 1858.

Sons of Labour. Hy. 260. J. STAINER.

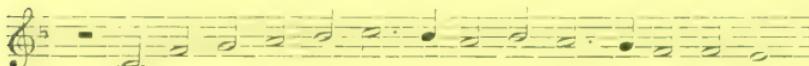
Hymns Ancient and Modern. Supplement, 1889.

Composed for this hymn.

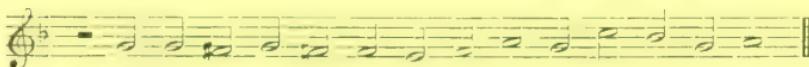
Southwark. Hy. 169. Ps. 123. C. TYE.

The Actes of the Apostles, translated into Englyshe Meter . . . by Christopher Tye, 1553. (See under 'Gethsemane'.)

The first half of the tune set to chap. viii. thus—



The death of Steven did Saule com-fort Who did a - gre with them



That wold have slayne the god - lye sort Then at Je - ru - sa - lem.

Southwell. Hy. 329. Ps. 124. H. S. IRONS.

Hymns Ancient and Modern, 1861.

Composed for this hymn.

Southwold. Ps. 125. H. J. GAUNTLETT.

The Church Hymn and Tune Book, edited by W. J. Blew and H. J. Gauntlett, 1852.

Set to the hymn 'Now that the daylight dies away,' and called 'Southwell Tune.' The name is changed to 'Southwold' in the Congregational Psalmist, 1859, edited by Dr. H. Allon and Dr. Gauntlett.

Spoehr. Hy. 391, Appx. 12. Ps. 126. L. SPOEHR.

Calvary (Des Heilands letzte Stunden): An Oratorio by Louis Spohr. First performed at Cassel on Good Friday, 1835.

The present tune is an adaptation from the solo and chorus 'Though all thy friends forsake thee.'

Springfield. Hy. 36.

H. J. GAUNTLETT.

The Comprehensive Tune Book, edited by H. J. Gauntlett, 1846-51.

The tune is there named 'Stowell,' and is in 7777 metre, as follows:—



The present form of the tune appeared, without composer's name, in Maurice's Choral Harmony, 1854.

Springtide Hour. Hy. 595.

J. BARNBY.

The Methodist Sunday School Tune Book, 1881.

Composed for the hymn 'The springtide hour brings leaf and flower.'

Set to the present hymn in The Home and School Hymnal, 1892, of which the composer was musical editor.

Springtime. Hy. 490.

Arr. by A. S. SULLIVAN.

Church Hymns with Tunes, 1874.

Arranged for this hymn from a chant attributed to Dr. Aldrich.

Stabat Mater. Hy. 61.

J. B. DYKES.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn. Written in 1871 for the choir of St. John's Church, Leeds.

Stand up for Jesus. Hy. 267.

J. BARNBY.

Hymns Ancient and Modern. Supplement, 1889.

Composed for this hymn.

Star of Peace. Hy. 615.

L. MASON.

The National Psalmist, edited by Lowell Mason and G. J. Webb. Boston, Mass., 1848.

Composed for this hymn.

Steggall. Hy. 549.

C. STEGGALL.

Hymns for the Church of England with Proper Tunes, edited by Charles Steggall, 1865.

Composed for the hymn 'God that madest earth and heaven.'

Stella. Hy. 618.

Easy Hymn Tunes with the words in full, adapted for Catholic Schools, etc., [1851?].

Set to the hymn 'Hail, Queen of Heaven, the ocean star.' No composer's name or source is given. The tune is probably adapted from an old English popular melody.

Stephanos. Hy. 159.

H. W. BAKER.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn. The harmony is by Dr. W. H. Monk.

Stettin. Hy. 184.

N. DECIUS.

Geistliche Lieder auffs new gebessert und gemehrt . . . Leyptzick, 1539.

Set to the hymn 'Allein Gott in der Höh' sei Ehr,' the version by Nicolaus Decius of the 'Gloria in excelsis,' as follows:—

The melody is probably an adaptation from a pre-Reformation source.

The present form of the tune is that used by Mendelssohn in 'St. Paul.'

Sto ad Ostium. Hy. 161.

G. C. MARTIN.

The Church Hymnary, 1898.

Composed for this hymn.

Stobel. Hy. 197.

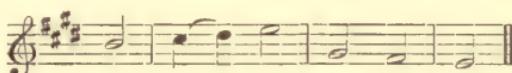
Old Church Psalmody, edited by the Rev. W. H. Havergal, Appendix to 5th edition, 1860.

Stated to be 'from J. D. Müller's Choral Buch, 1754.' That book, however, contains no tune at all resembling this, nor has it been discovered in any other German collection.

Stockton. Hy. 421. Ps. 127.

T. WRIGHT.

This tune was used in the church of Stockton, where the composer was organist from 1797 to 1818. It was subsequently used in Wakefield Parish Church, but remained in MS. till 1861, when it was printed in *Hymns Ancient and Modern*, the arrangement there being by Dr. Dykes. In the original the last line is



Stroudwater. Ps. 128.

A Book of Psalmody, containing some easy instructions for young beginners; to which is added a select number of Psalm-tunes, Hymns and Anthems. Collected, Printed, Taught, and Sold by Matthew Wilkins of Great Milton near Thame in Oxfordshire, [cirea 1730].

The present tune is set to Psalm 146, and is headed 'Stroudwater New Tune.'

Stuttgart. Hy. 607.

Psalmodia sacra, oder, Andächtige und schöne Gesänge . . . Gotha, 1715.

Set to the hymn 'Sollt es gleich bisweilen scheinen,' as follows:—

Sunninghill. Hy. 480.

G. J. ELVEY.

The Congregational Church Hymnal, 1887.

Composed for the hymn 'O throned, O crowned with all renown.'

Suppliant. Hy. 317.

MYLES B. FOSTER.

The Congregational Church Hymnal, 1887.

Composed for this hymn.

Swabia. Hy. 229. Ps. 163.

Davids Harpffen Spiel, In hundert und funffzig Psalmen,
Auch dreyhundert zwey und vierzig Lieder Melodien . . .
Aufgesetzt von Johann Martin Spiess . . . Heydelberg, 1745.

Set to the hymn ‘Ach wachet! wachet auf!’ as follows:—

The present arrangement of the melody is by the Rev. W. H. Havergal, and appears in his Old Church Psalmody, 1847.

Sweet Hosannas. Hy. 546. Adapted from HANDEL.

From the chorus ‘From the east unto the west’ in
‘Solomon.’

The present arrangement was probably made by T. Clark of Canterbury. It appeared set to this hymn in the Bible Class Magazine, July 1851, headed ‘The Children’s Hosanna, adapted from Handel.’ It was included in the enlarged edition of The Juvenile Harmonist, published the following year.

Tabor. Hy. 588.

C. STEGGALL.

Psalms and Hymns for Divine Worship, 1867.

Set to this hymn.

Tadcaster. Hy. 457.

E. J. HOPKINS.

The Temple Church Choral Service, edited by Edward J. Hopkins. Supplement, 1877.

Composed for the hymn ‘Forward be our watchword.’

Tallis. Hy. 510. Ps. 129.

T. TALLIS.

The whole Psalter translated into English Metre, etc., [by Matthew Parker]. (See under ‘Evening Hymn.’)

This is the last of the nine tunes by Tallis printed at the end of the book. It is set to the metrical version of the hymn ‘Veni Creator Spiritus,’ beginning ‘Come, Holy Ghost, eternall God.’

In this instance the melody is in the highest part or ‘Meane,’ instead of in the Tenor.

Temple. Hy. 354. E. J. HOPKINS.
The Temple Church Choral Service, edited by Edward John Hopkins, 1867.
Composed for this hymn.

Tenbury. Hy. 180. J. STAINER.
The Church Hymnary, 1898.
Composed for this hymn.

Tenderness. Hy. 549. R. W. BEATY.
The late Major G. A. Crawford stated that this tune was composed by Beaty about the year 1830 for the children of Lady Harberton's School, Dublin. It has not been ascertained whether it was published at that time, nor for what hymn it was written. It is set to the present hymn in the Rev. C. H. Bateman's Sacred Melodies for Children, 1843. In Psalmodia Britannica, a collection of psalms, etc., by Edwin Flood, vol. ii., 1854, it appears as 'arranged by Eberhard Siehl,' and is set to a poem beginning 'When the spark of life is waning, Weep not for me.'

Ter Sanctus. Hy. 4. BATTISON HAYNES.
The Church Hymnary, 1898.
Composed for this hymn.

Tetworth. Hy. 242. G. M. GARRETT.
The Church of England Hymnal, 1895.
Composed for this hymn.

Thanksgiving. Hy. 87, 582. W. B. GILBERT.
Songs of Praise and Ten other Hymns set to Music by Walter B. Gilbert, [1862].
Composed for the hymn 'Come, ye thankful people, come.'

The Blessed Home. Hy. 330. J. STAINER.
Hymns Ancient and Modern. Enlarged edition, 1875.
Composed for this hymn.

The Blessed Rest. Hy. 320. J. BARNBY.
The Home and School Hymnal, 1892.
Composed for this hymn.

Theodora. Hy. 129.

A. LEGGE.

The Congregational Psalmist, edited by Dr. Henry Allon.
Second Appendix, 1875.

Written some time previously for the use of the choir of the Parish Church, Ashford, where the composer is organist.

Composed for this hymn.

Tichfield. Hy. 447, 623.

J. RICHARDSON.

Collection of Catholic Hymns for the use of Choirs and Congregations, edited by the Rev. H. Formby and J. Lambert, 1853.

The tune has no name, but Richardson is given as the composer. It is set to a hymn headed 'Litany of the Passion of Jesus,' beginning 'By the blood that flowed from Thee.'

Tiverton. Ps. 130.

— GRIGG.

A Selection of Psalm and Hymn Tunes, from the best authors, in three and four parts: adapted principally to Dr. Watts's Hymns and Psalms, and to Dr. Rippon's Selection of Hymns, by John Rippon, D.D., [cirea 1795].

The composer's name is given as above, without any Christian name.

Totland. Hy. 248.

J. STAINER.

The Church Hymnary, 1898.

Composed for this hymn.

Tours. Hy. 536.

B. TOURS.

The Hymnary, 1872.

Set to the present hymn, and also to 'For thee, O dear, dear country.' It is uncertain for which of these the tune was composed.

Trinity. Hy. 1.

S. S. WESLEY.

A Selection of Psalms and Hymns arranged for the Public Service of the Church of England, edited by the Rev. Charles Kemble and S. S. Wesley, 1864.

Composed for this hymn.

Triumph. Hy. 93, 466, 630.

H. J. GAUNTLETT.

The Church Hymn and Tune Book, edited by W. J. Blew and H. J. Gauntlett, 1852.

Set to the hymn 'Sing the glorious body broken,' and named

'Tune of the Blessed Sacrament.' The present name is attached to it in Dr. Allon's Congregational Psalmist, 1858, of which Dr. Gauntlett was musical editor.

True-hearted. Hy. 257.

J. Booth.

The Congregational Mission Hymnal, 1890.

Composed for this hymn.

Truro. Hy. 435.

Psalmody Evangelica : A Collection of Psalms and Hymns in Three Parts for Public Worship, by Thos. Williams, 2 vols., 1790.

Set to the hymn 'Now to the Lord a noble song.' The tune has been assigned to Dr. Burney, but there seems to be no evidence in support of this. It is without composer's name in the above collection, while several tunes by Burney have his name duly attached to them.

Trust. Hy. 501.

J. B. DYKES.

The Hymnal, with Tunes Old and New, New York, 1874. Edited by the Rev. J. Ireland Tucker, Troy.

Composed for the hymn 'Rock of Ages,' and originally named 'Faith.' The present form of the last line is by the composer's son, Mr. J. St. O. Dykes, and was substituted for the original at the request of Dr. Dykes's representatives.

Alpha. Hy. 444.

E. Moss.

The London Tune Book, a Companion to all Hymnals now in use, [1877]. Edited by Edwin Moss.

Set to this hymn.

University College. Hy. 275.

H. J. GAUNTLETT.

The Church Hymn and Tune Book, edited by W. J. Blew and H. J. Gauntlett, 1852.

Set to the hymn 'Since the heavenly Lamb hath stood.'

Urswicke. Hy. 195.

G. J. ELVEY.

The Children's Hymn Book, edited by Mrs. Carey Brock, 1881.

Composed for the hymn 'In God's holy dwelling.'

Uxbridge. Ps. 131.

The Standard Psalm Tune Book . . . Arranged for 4 voices with an organ accompaniment by Henry Edward Dibdin . . . 1851.

In this work the tune is headed 'Ascribed to Purcell,' but no confirmation can be found for this statement, nor has the tune been discovered in any earlier collection.

Valediction. Hy. 503.

J. W. ELLIOTT.

The Church Hymnary, 1898.

Composed for this hymn.

Valete. Hy. 508.

A. S. SULLIVAN.

Church Hymns with Tunes, 1874.

Composed for the hymn 'Sweet Saviour, bless us ere we go.'

Vaughan. Hy. 163.

E. J. HOPKINS.

The Temple Church Choral Service Book, edited by Edward J. Hopkins, 1880.

Composed for this hymn.

Veni cito. Hy. 119.

J. B. DYKES.

Hymns Ancient and Modern. Enlarged edition, 1875.

Composed for this hymn.

Veni Creator. Hy. 136.

This melody has been associated with the hymn 'Veni Creator Spiritus' ever since that hymn came into use in the services of the Church, not later than the tenth century. The first of the two forms here given is that adopted in *Hymns Ancient and Modern*. It differs to some extent from that found in the pre-Reformation '*Hymnale Sarum*,' which is as follows:—

The image displays four staves of musical notation, each consisting of five horizontal lines. The notation is written in common time and uses a G clef. The first staff begins with a whole note followed by a dotted half note. The second staff begins with a half note followed by a dotted half note. The third staff begins with a half note followed by a dotted half note. The fourth staff begins with a half note followed by a dotted half note. The notation is composed of short vertical strokes (ticks) representing eighth notes, with horizontal dashes indicating longer持音 (held notes). The music is divided into measures by vertical bar lines.

The second or Lutheran form is that adopted in nearly all the German Protestant hymn books. It is found in *Geistliche Lieder*, Wittemberg, 1535, set to Luther's translation of the Latin hymn.

Veni Domine Jesu. Hy. 535.

J. BARNBY.

The Congregational Mission Hymnal, 1890.

Composed for this hymn.

Veni Immanuel. Hy. 109.

Hymnal Noted. Part II., 1856.

In that book this melody is said to be 'From a French Missal in the National Library, Lisbon.' These Missals have all been examined by the Rev. W. Hilton of the English College, Lisbon, but this melody is not to be found in them. In all probability it is not a genuine mediæval melody, but has been made up of a number of plain-song phrases, most of these being found in settings of the Kyrie. The tune in its present form cannot be traced to an earlier source than the Hymnal Noted, and the likelihood is therefore that the adaptation was made for that book to suit Dr. Neale's translation.

Veni Spiritus. Hy. 146.

J. STAINER.

The Church Hymnary, 1898.

Composed for this hymn.

Venit Hora. Hy. 55.

J. STAINER.

The Church Hymnary, 1898.

Composed for this hymn.

Vesalius. Hy. 475.

E. C. PERRY.

The Church of England Hymnal, 1895.

Composed for the hymn 'Praise ye Jehovah.'

Vespers. Hy. 361.

R. P. STEWART.

Church Hymnal (authorised by the Irish Episcopal Church), 1874.

Composed for this hymn.

Vexillum. Hy. 571.

H. SMART.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

Via Crucis. Hy. 285.

J. BARNBY.

The Hymnary, 1872.

Composed for this hymn.

Victory. Hy. 322.

J. BARNBY.

A Hymnal, chiefly from The Book of Praise by Sir Roundell Palmer. Set to music, selected, harmonised, and composed by John Hullah, 1868.

Composed for this hymn.

Victory. Hy. 78.

Adapted from PALESTRINA.

An adaptation from the 'Gloria Patri' of the 'Magnificat Terti Toni,' contained in the work entitled 'Magnificat Octo Tonorum,' published by Palestrina in 1591.

The present arrangement was made by Dr. W. H. Monk for this hymn, and appeared in Hymns Ancient and Modern, 1861.

Vigilate. Hy. 264.

W. H. MONK.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

Vox Dilecti. Hy. 172.

J. B. DYKES.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

Vox Domini. Hy. 172.

J. BARNBY.

Unpublished Hymn Tunes by Joseph Barnby, 1896.

Composed for the hymn 'Ye that have spent the silent night.'

The form of the first bar in original is—

**Wainwright.** Hy. 233.

R. WAINWRIGHT.

A Collection of Hymns, with appropriate Symphonies and Accompaniments, as originally composed for the Children of the Liverpool Blue Coat Hospital, (circa 1790).

Set to the hymn 'My God, and is Thy table spread,' and

named ‘Newmarket.’ The original form of the tune is as follows:—



Waldeck. Ps. 132.

J. H. KNECHT.

Vollständige Sammlung . . . Choralmelodien . . . Herausgegeben von Christmann und Knecht, Stuttgart, 1799.

Set to the hymn ‘Du, Gott, bist über alles Herr.’

Waldrons. Hy. 199.

C. E. MILLER.

The Hymnal Companion to the Book of Common Prayer. Third edition, 1890.

The tune was composed in 1871 and sung in the same year in St. Peter’s Church, Croydon, to the hymn ‘Approach, my soul, the mercy-seat.’

Mr. Miller states that this was the first tune written by him.

Walton. Hy. 70. Ps. 23.

Sacred Melodies from Haydn, Mozart, and Beethoven, adapted to the best English Poets, and appropriated to the use of the British Church, by William Gardiner, vol. ii., 1815.

The melody is headed ‘Subject from Beethoven,’ but the original has not been discovered in any of that composer’s works. In his Music and Friends, 1838, Gardiner gives some information as to the sources of his Sacred Melodies, and states regarding the present that it ‘is somewhere in the works of Beethoven, but where I cannot now point out.’

Wareham. Hy. 408, 481. Ps. 24.

W. KNAPP.

A Sett of New Psalm Tunes and Anthems, in Four Parts, . . . by William Knapp, 1738.

Set to Psalm 36, vers. 5-10, new version, ‘But, Lord, Thy mercy my sure hope,’ and headed ‘For the Holy Sacrament.’

The melody is as follows:—

In another publication entitled *New Church Melody . . .* by William Knapp, 1754, the tune appears as under in common time, set to Psalm 139, and called 'Blandford Tune.'

Warfare. Hy. 563.

L. J. HUTTON.

Twenty Hymns for Children. Set to music by Laura J. Hutton. Printed for private circulation, 1880.

Composed for this hymn.

Warrington. Hy. 438. Ps. 25.

R. HARRISON.

Sacred Harmony; or, A Collection of Psalm Tunes, Ancient and Modern. . . . The whole set in Four Parts. . . . By R. Harrison, vol. i., [1784].

This tune is set in key D, the melody being as follows:—

Waterstock. Hy. 156.

J. Goss.

Parochial Psalmody: A Collection of Ancient and Modern Tunes. . . . The whole arranged with an accompaniment for the Organ or Pianoforte by John Goss, organist of Chelsea New Church, 1826.

Set to Psalm 136 'To God, the mighty Lord.'

The present form of the melody contains some slight variations from the original, which is as follows:—

**Wellesley.** Hy. 486.

G. J. ELVEY.

The Children's Hymn Book, edited by Mrs. Carey Brock, 1881.

Composed for the hymn 'O Jesus, I have promised.'

Westenhanger. Hy. 288.

C. W. POOLE.

The Congregational Psalmist, edited by Dr. Henry Allon, Part III., 1861.

Westminster. Hy. 24. Ps. 133.

J. TURLE.

The Psalmist: A Collection of Psalm and Hymn Tunes . . . edited by Vincent Novello, Part II., 1836.

Named 'Birmingham' in this collection, which was issued in four parts, each containing a hundred tunes, at intervals between 1835 and 1844.

Westmoreland. Hy. 75.

C. STEGGALL.

Psalms and Hymns for Divine Worship, 1867.

Composed for this hymn.

Wetherby. Ps. 134.

S. S. WESLEY.

The European Psalmist: A Collection of Hymn Tunes; . . . the whole revised . . . and much of the new portion composed by Samuel Sebastian Wesley, Mus. Doc., 1872.

Set to the hymn 'Awake, ye saints, and raise your eyes.'

Weybridge. Hy. 616. W. H. SANGSTER.

Hymns Ancient and Modern. Appendix, 1868.

Composed for this hymn.

When He Cometh. Hy. 585. G. F. ROOT.

Our Song Birds, 1866.

Composed for this hymn.

When the Weary. Hy. 393. G. J. ELVEY.

The Home and School Hymnal, 1892.

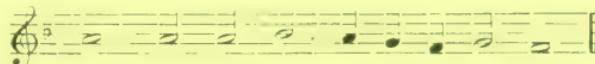
Composed for this hymn.

Wigton. Ps. 135.

The Psalms of David, in Prose and Meeter: with their whole Tunes, etc., Edinburgh, 1635.

This edition of the Scottish Book of Common Order contains thirty-one Common Tunes, the present being No. 16. (See under 'Caithness'.)

In the original the first line stands thus—



Wildersmouth. Hy. 578. E. J. HOPKINS.

The Temple Church Choral Service, edited by Edward J. Hopkins. Supplement, 1877.

Set to the hymns 'O'er the realms of pagan darkness' and 'Angels from the realms of glory.'

Wilton. Hy. 126. A. H. MANN.

The Church Hymnary, 1898.

Composed for this hymn.

Wiltshire. Hy. 284. Ps. 136. G. T. SMART.

Divine Amusement, Being a Selection of the most admired Psalms, Hymns, and Anthems used at St. James's Chapel. . . . The whole Composed and Compiled by George Thomas Smart, organist of St. James's Chapel . . . [circa 1795].

Set as under to Psalm 48—



The bass is figured, and at the beginning of the volume there is the following note: 'For the accommodation of those who do not understand thorough Bass, it is explained in Small Notes, which may be Played or Omitted at Pleasure.' From this it will be seen that at the beginning of the second line the small notes of accompanying harmony have now been adopted as the melody, while the original notes of the melody have been transferred to the alto part. Apparently this change was allowed and approved by the composer, for he adopted it when he included the tune in his Collection of Sacred Music, published in 1863; and he gave his express sanction to the present form of the tune when published in Church Melodies, edited by Dr. Henderson, Paisley, in 1856. Other forms of the tune have appeared in different collections.

Wimbledon. Hy. 290.

S. S. WESLEY.

A Selection of Psalms and Hymns arranged for the Public Services of the Church of England, edited by the Rev. Charles Kemble and S. S. Wesley, 1864.

Composed for this hymn, and dated 1863.

Winchester. Hy. 134, 439. Ps. 137.

The Whole Booke of Psalmes with their wonted Tunes, as they are song in churches, composed into foure parts . . . Compiled by sondry authors. London, Thomas Est, 1592.

Set to Psalm 84, the name of G. Kirby being attached to it, meaning that the *arrangement* is by him. In the editions of this book issued in 1594, 1604, and 1611 the tune does not appear, Psalm 84 being set to the tune known as 'Old Common'

Tune'; but in Ravenscroft, 1621, Playford, 1671 and 1677, that Psalm is again set to 'Winchester.' The name of the tune appears first in Ravenscroft.

The tune seems to be partly adapted from the second half of melody set to chap. viii. in C. Tye's *Actes of the Apostles*, which is as follows:—

Seat-tred they were both far and nye, And through the regions crept
Of Ju - rye and of Sam - a - rye, The twelve one - ly ex - cept.

The second last note is shown by the harmony to be a misprint for E. The first half of this melody is the tune 'Southwark' (*q.v.*).

Winscott. Hy. 255, 343.

S. S. WESLEY.

The European Psalmist: A Collection of Hymn Tunes . . . The whole revised . . . and much of the new portion composed by Samuel Sebastian Wesley, Mus. Doc., 1872.

Composed for the hymn 'Sun of my soul.'

Wirksworth. Ps. 164.

A Book of Psalmody containing Variety of Tunes for all the Common Metres of the Psalms in the Old and New Versions, and others for Particular Measures . . . all set in Four Parts, within such a compass as will most naturally suit the voices in Country Churches, yet may be sung in Three or Two without any Disallowances. By John Chetham, 1718.

The tunes are not named, and no composers are given. The present tune is set to Psalm 50, as follows:—

In the third edition, 1724, of the same book, the last line is altered to

The present form of the tune is found in A Book of Psalm Tunes with variety of Anthems in Four Parts . . . By James Green. Fifth edition, 1724.

Woodbrook. Hy. 557.

J. ADCOCK.

The School Hymnal Tune Book, edited by J. Adecock, 1887.
Set to the hymn 'Jesus, tender Saviour.'

Wordsworth. Hy. 470.

W. H. MONK.

The Holy Year, by Charles Wordsworth, D.D., with appropriate Tunes, edited by W. H. Monk, 1865.

Composed for the hymn 'O day of rest and gladness.'

York. Hy. 513. Ps. 138.

The CL. Psalms of David, in Prose and Meeter: with their whole usuall Tunes, etc., Edinburgh, 1615.

One of the 'xii. Common Tunes' found in this edition of the Scottish Book of Common Order. (See under 'Abbey'.)

The name of the tune there and in all old Scottish books is 'The Stilt.' Its earliest appearance in England is in Ravenscroft's Whole Booke of Psalms, 1621, where it is classed as a 'Northerne Tune,' and named 'Yorke.' In this work it is found with three different harmonies, two of these being by John Milton, the father of the poet. This has given rise to the mistake committed by many later compilers, who have assumed that the harmoniser was also the composer of the melody.

Zion. Hy. Appx. 10.

W. ALCOCK.

The Church Hymnary, 1898.

Composed for the hymn 'Little travellers Zionward.'

Zoan. Hy. 440.

W. H. HAVERGAL.

A Hundred Psalm and Hymn Tunes by W. H. Havergal, 1859.

Set to the hymn 'From Greenland's icy mountains.'

CHANTS

Note.—In regard to many Chants it is difficult to state with certainty in what book they were first printed. It must be understood therefore that in many cases the date of the collection cited is not to be taken as that of the composition or earliest use of the Chant. Many of them were doubtless in use at an earlier period, and would be found in the manuscript, or privately printed, collections belonging to the various Cathedrals and Churches.

Aldrich in F. Ps. 189.

H. ALDRICH.

A Collection of Tunes and Chants for Public Worship, compiled by the Rev. Wm. Harrison. . . . The arrangement by Mr. Jno. Hopkins, 1848.

The above is the earliest collection in which the chant has been found. There and in more recent collections it is attributed to Dr. Aldrich, but it is doubtful whether it is really by him. It does not appear in any of the older collections which contain his chants.

Ayrton in E flat. Hy. 642.

E. AYRTON.

Divine Harmony, Being a Collection of Two Hundred and Seven Double and Single Chants in Score, Ancient and Modern. Sung at His Majesty's Chapels Royal. London, Feby. 1770. Engraved and Published by Thos. Vandernan.

Battishill in A. Ps. 177.

J. BATTISHILL.

Fifty Double and Single Chants being the most favorite as perform'd at St. Paul's, Westminster, and most of the Cathedrals in England, [*circa 1768*].

Also in Vandernan's Collection (see above).

Beckwith in D. Ps. 190.

J. C. BECKWITH.

The First Verse of every Psalm of David, with an Ancient or Modern Chant in Score, 1808.

CHANTS—*continued.*

Beethoven in C minor. Ps. 191. Arr. by J. Goss.

Parochial Psalmody, Part II., edited by John Goss, 1838.

Arranged from the Allegretto of Beethoven's 7th Symphony.

Blow in E minor. Ps. 178. J. BLOW.

An Introduction to the Skill of Musick, by John Playford.
Seventh edition, 1674.

At the end of this edition is 'The Order of performing the Divine Service in Cathedrals and Collegiate Chapels,' and the present chant is given as one of six 'sung in His Majesties Chappel with the organ to the Psalms, Te Deum, etc.'

Boyce in D. Hy. 644. Ps. 192. W. BOYCE.

Divine Harmony, Being a Collection of Two Hundred and Seven Double and Single Chants in Score, Ancient and Modern. Sung at His Majesty's Chapels Royal. London, Feby. 1770. Engraved and Published by Thos. Vandernan.

The chant is there assigned to 'Mr. Davis.' In the Rev. R. Harrison's Sacred Harmony, vol. i., 1784, it appears as a short metre tune, and in vol. ii., 1791, as a chant. In both cases Dr. Boyce is named as the composer, but as Vandernan was a Gentleman of the Chapel Royal, and published his collection while Dr. Boyce was organist there, it is quite probable that he is correct as to the composer of the chant.

Bullinger in E flat. Hy. 562. E. W. BULLINGER.

There is some dubiety as to the history of this chant. It appeared, set to the present hymn, in The Children's Hymn Book, 1881; the editor of that book having received it direct from Dr. Bullinger. The latter writes, on 31st August 1900, 'I certainly composed the metrical chant you refer to some years ago.' It appeared, however, in The Bristol Tune Book, 1863, where it is assigned to 'W. Reynolds,' and set to the hymn 'My God and Father, while I stray.'

Camidge in E minor. Ps. 193. M. CAMIDGE.

Chants, Ancient and Modern, in score, edited by John Goss, 1841.

CHANTS—*continued.*

- Cooke in C minor.** Ps. 194. R. COOKE.
Chants, Ancient and Modern, in score, edited by John Goss, 1841.
- Cooke in G.** Ps. 195. R. COOKE.
Chants, Ancient and Modern, in score, edited by John Goss, 1841.
- Cooper in G.** Ps. 196. J. T. COOPER.
The Chant-Book Supplement to the Hymnal Companion to the Book of Common Prayer. Compiled and arranged under the editorship of Joseph Thomas Cooper, 1871.
- Croft in A minor.** Ps. 179. W. CROFT.
Cathedral Music, being a collection in score of the most valuable and useful compositions for that Service by the several English Masters of the last two hundred years. The whole selected and carefully revised by Dr. William Boyce, vol. i., 1760.
- Crotch in C.** Ps. 197. W. CROTCH.
A Selection of Single and Double Chants . . . collected and arranged by John Clarke (afterwards Clarke-Whitfeld), Mus. Doc., Cambridge, [*circa* 1810].
- Crotch in G.** Ps. 198. W. CROTCH.
Cathedral Chants, edited by Alfred Bennett and William Marshall, 1829.
- Crotch in G.** Ps. 199. W. CROTCH.
Cathedral Chants, edited by Alfred Bennett and William Marshall, 1829.
- Crotch in A.** Ps. 200. W. CROTCH.
Cathedral Chants, edited by Alfred Bennett and William Marshall, 1829.
- Dupuis in A.** Ps. 201. T. S. DUPUIS.
Cathedral Music . . . by Dr. William Boyce (see above, under ‘Croft’), vol. ii., 1768.
- Farrant in F.** Ps. 180. R. FARRANT.
Adapted from the anthem ‘Lord, for Thy tender mercies’ sake.’

CHANTS—*continued.***Felton in E flat.** Ps. 181.

W. FELTON.

Sacred Harmony; or, A Collection of Psalm Tunes . . . Together with a Selection of Chants, etc. By R. Harrison, vol. ii., [1791].

Flintoft in G minor. Ps. 202.

L. FLINTOFT.

Fifty Double and Single Chants being the most favorite as perform'd at St. Paul's, Westminster, and most of the Cathedrals in England, [*circa* 1768].

Also in Vandernan's Collection, 1770. The chant may be an adaptation from a tune in Playford's Psalms, 1671. (See *ante* under the tune 'Playford'.)

Gibbons in G. Hy. 644.

C. GIBBONS.

Fifty Double and Single Chants, [*circa* 1768] (as above).

In this collection the chant is headed 'by Mr. Preston,' but in Vandernan's Collection, 1770, it is assigned to C. Gibbons.

Goodenough in G. Ps. 203.

R. P. GOODENOUGH.

A Collection of Chants as used at Christ Church Cathedral and St. John's College Chapel, Oxford . . . By W. Cross, Organist of Christ Church Cathedral, [*circa* 1810].

Goss in E flat. Hy. 641.

J. GOSS.

Chants, Ancient and Modern, in score, edited by John Goss, 1841.

Handel in G. Ps. 204.

Adapted by W. KNYVETT.

Cathedral Chants, edited by Alfred Bennett and William Marshall, 1829.

Adapted from the duet 'Joys in gentle trains appearing' in the oratorio 'Athaliah.'

Havergal in A. Ps. 205.

W. H. HAVERGAL.

A Hundred Double Antiphonal Chants, with Remarks on Chant and Chanting, by W. H. Havergal, 1836.

Hopkins in E flat. Ps. 182.

E. J. HOPKINS.

The Anglican Chant Book . . . edited by Edwin George Monk. Second edition revised, 1853.

CHANTS—*continued.*

Hopkins in C. Ps. 206. E. J. HOPKINS.

The Temple Church Choral Service, edited by Edward John Hopkins, 1867.

Hopkins in G. Ps. 207. E. J. HOPKINS.

Chants as used in Westminster Abbey, edited by James Turle, [1857].

Hopkins in G minor. Ps. 208. E. J. HOPKINS.

The Temple Church Choral Service, edited by Edward John Hopkins, 1867.

Humfrey in C. Ps. 183. P. HUMFREY.

Cathedral Music . . . by Dr. William Boyce (see above, under ‘Croft’), vol. i., 1760.

Set to the ‘Venite.’

Kelway in D. Hy. 644. T. KELWAY.

Chants as used in Westminster Abbey, edited by James Turle, [1857].

Langdon in F. Ps. 209. R. LANGDON.

Divine Harmony: being a Collection in Score of Psalms and Anthems, composed by the most eminent masters . . . selected and . . . revised by R. Langdon, 1774.

The chant is anonymous, but has always been ascribed to Langdon.

Lawes in C. Ps. 210. H. LAWES.

Chants, Ancient and Modern, in score, edited by John Goss, 1841.

Headed ‘Arranged from Lawes,’ but the original has not been traced.

Lee in F. Hy. 642. W. LEE.

Fifty Double and Single Chants being the most favorite as perform'd at St. Paul's, Westminster, and most of the Cathedrals in England, [*circa* 1768].

Macfarren in C. Ps. 185, 186. G. A. MACFARREN.

The Anglican Chant Book . . . edited by Edwin George Monk, 1850.

CHANTS—continued.

Morley in D minor. Ps. 211.

W. MORLEY.

Cathedral Music . . . by Dr. William Boyce (see above, under 'Croft'), vol. ii., 1768.

Mornington in E flat. Ps. 212. EARL OF MORNINGTON.

This chant in its present form and also the one following are in Cross's Collection, *circa* 1810. (See under 'Goodenough.') This may have been their first appearance in print, though they have been in continuous use in the Dublin Cathedrals since the time of the composer. The original form of this chant, still used in Dublin, is—

**Mornington in E flat.** Ps. 213. EARL OF MORNINGTON.

See above. This chant is also included in A Selection of Single and Double Chants . . . collected and arranged by John Clarke (afterwards Clarke-Whitfeld), Mus. Doc., Cambridge, [*circa* 1810].

Norris in A. Ps. 214.

T. NORRIS.

A Selection of Single and Double Chants . . . by John Clarke (afterwards Clarke-Whitfeld), [*circa* 1810].

The chant is also included in Cross's Collection. (See above under 'Goodenough.') It is uncertain which of these collections was the earlier in date.

Ouseley in D. Hy. 643.

F. A. G. OUSELEY.

The Psalter with the Canticles and Hymns of the Church. Pointed for chanting and set to appropriate chants. Edited by the Rev. Sir F. A. Gore Ouseley and E. G. Monk, [1862].

Ouseley in D. Hy. 644.

F. A. G. OUSELEY.

The Psalter, etc. (as above).

Ouseley in G. Hy. 644.

F. A. G. OUSELEY.

The Anglican Chant Book . . . edited by Edwin George Monk. Second edition revised, 1853.

CHANTS—*continued.***Patten in E flat.** Hy. 640.

W. PATTEN.

Cathedral Chants, edited by Alfred Bennett and William Marshall, 1829.

Pring in G. Ps. 215.

J. PRING.

Cathedral Chants, edited by Alfred Bennett and William Marshall, 1829.

Randall in D. Hy. 644.

J. RANDALL.

A Selection of Single and Double Chants . . . by John Clarke (afterwards Clarke-Whitfeld), [*circa* 1810].

The chant is also included in Cross's Collection. (See above under 'Goodenough.') It is uncertain which of these collections was the earlier in date.

Robinson in E flat. Ps. 216.

J. ROBINSON.

Cathedral Music . . . by Dr. William Boyce (see above, under 'Croft'), vol. i., 1760.

Stafford Smith in A. Hy. 644.

J. STAFFORD SMITH.

Twelve Chants composed for the use of the Choirs of the Church of England, by John Stafford Smith, [*circa* 1805].**Soaper in D.** Hy. 117.

J. SOAPER.

Chants, Ancient and Modern, in score, edited by John Goss, 1841.

Stainer in B minor. Hy. 643.

J. STAINER.

The Church Hymnary, 1898.

Composed for the words to which it is set.

Stainer in C. Hy. 644.

J. STAINER.

St. Paul's Cathedral Chant Book. A Collection issued privately for use in the Cathedral in 1872. Afterwards published in Cathedral Psalter Chants, 1877.

Tallis in F. Ps. 184.

T. TALLIS.

Set to the 'Venite' in Tallis's Service, Preces and Litany, as printed in Boyce's Cathedral Music, vol. i., 1760.

Tallis in C. Hy. 644.

T. TALLIS.

This is ascribed to Tallis in Cathedral Psalter Chants, but

CHANTS—*continued.*

there seems to be little or no evidence in support of the statement. It appeared without any composer's name in 'The Preces and Litany, set by Thomas Tallis . . . with some Chants of the xvi and xvii centuries from MSS. of Dean Aldrich, edited by the Rev. H. E. Havergal, [1847]'. A chant having exactly the same melody but different harmony appeared in 'Sixty Chants, Single, and Double . . . composed by the choirsters of St. Paul's Cathedral, 1795.' The chant is No. 1 in this collection, and has the name 'G. Williams' attached as composer.

Troyte in E flat. Hy. 290, 365. A. H. D. TROYTE.

Forty-eight Hymn Tunes MS. or less known for hymns in the Salisbury Hymn Book, 1860.

The present is dated 1848.

Troyte in G. Hy. 584. Adapted from W. HAYES.

Forty-eight Hymn Tunes (as above), 1860.

The present is dated 1850. It is an abridged version of a chant by Dr. W. Hayes.

Turle in C. Ps. 217. J. TURLE.

Single and Double Chants, composed for the use of the Choral Service of Westminster Abbey, by James Turle, [1855].

The present is headed 'Purcell Commemoration Chant, used in Westminster Abbey 5th evening of the month.' The original key is D.

Turle in D minor. Ps. 218. J. TURLE.

Chants, Ancient and Modern, in score, edited by John Goss, 1841.

Turle in F. Ps. 219. J. TURLE.

Single and Double Chants, composed for the use of the Choral Service of Westminster Abbey, by James Turle, [1855].

Turle in E. Hy. 641. R. TURLE.

Cathedral Chants, edited by Alfred Bennett and William Marshall, 1829.

CHANTS—*continued.*

Wesley in F. Ps. 187. S. S. WESLEY.

A Selection of Psalms and Hymns arranged for the Public Services of the Church of England, edited by the Rev. Charles Kemble and S. S. Wesley, 1864.

Wesley in E. Hy. 304. Ps. 220. S. WESLEY.

Composed for and published in one of Vincent Novello's collections of music for the services of the Roman Catholic Church. The exact title and date of the collection have not been ascertained. The chant afterwards appeared in *The Psalter or Psalms of David with Chants . . . arranged by Samuel Sebastian Wesley, 1843.*

West in G. Hy. 640. H. WEST.

Cathedral Chants, edited by Alfred Bennett and William Marshall, 1829.

Woodward in B flat. Ps. 188. R. WOODWARD.

Cathedral Music, consisting of one compleat service, Seven Anthems, Several Chants, etc. . . . composed by Richard Woodward, Mus. D., Organist of Christ Church Cathedral, Dublin, [1771].

Woodward in D. Ps. 223. R. WOODWARD.

Cathedral Music . . . by Richard Woodward, [1771] (as above).

SPECIAL SETTINGS

Blessed be Jehovah. Hy. 637.

In its present form this seems to have been first printed in Sacred Harmony for the use of St. George's Church, Edinburgh, 1820; the arrangement being most probably the work of R. A. Smith. It is an adaptation of a melody found in various forms in books of the seventeenth century, where it is always associated with the Latin hymn 'Stabat mater dolorosa.' In a Roman Catholic Gesangbuch published at Mainz in 1661 it appears as follows:—

The musical notation consists of two staves of music. The top staff is in common time (indicated by 'C') and has a treble clef. The bottom staff is also in common time and has a bass clef. The lyrics are as follows:

Sta - bat ma-ter do-lo-ro - sa, Jax - ta cru-cem la - cry - mo - sa.
Dum pen-de - bat fi - li - us, Dum pen-de - bat fi - li - us.

In An Essay on the Church Plain Chant, 1782, and in Webbe's Collection of Motetts or Antiphons, 1792, it appears as follows:—

The musical notation consists of two staves of music. The top staff is in common time (indicated by 'C') and has a treble clef. The bottom staff is also in common time and has a bass clef. The lyrics are as follows:

Glory be to the Father, and to the Son,
And to the Holy Ghost; as it was in
the beginning, is now, and ever shall be,
World without end. Amen.

It was probably from this last that the present arrangement was made.

Glory be to the Father. Hy. 638 (1st setting).

A form of the Fifth Gregorian Tone, known in England as 'The Parisian Tone,' it being one of the late forms of the old Psalm Tones which came into use in France, especially in Paris and Rouen.

SPECIAL SETTINGS—*continued.*

Glory be to the Father. Hy. 638 (2nd setting). T. TALLIS.
From Tallis's Service, Preces and Litany.

Sanctus. Hy. 639 (1st setting). S. ELVEY.
A Collection of Psalm and Hymn Tunes, Chants, and other
Music . . . arranged by A. R. Reinagle, Oxford, 1840.

Sanctus. Hy. 639 (2nd setting). J. STAINER.
The Church Hymnary, 1898.
Composed for this book.

Te Deum Laudamus. Hy. 644 (4th setting). J. STAINER.
The Church Hymnary, 1898.
Composed for this book.

Responses to the Commandments. Hy. 645 (1st setting).
T. F. WALMISLEY.
National Psalmody . . . A Collection of Tunes, etc. . . . The
Music Harmonised, Arranged, and Adapted by B. Jacob,
[1817].

Included in the Index in ‘A Table of the New Compositions.’

Responses to the Commandments. Hy. 645 (2nd setting).
J. STAINER.
The Church Hymnary, 1898.
Composed for this book.

Responses to the Beatitudes. Hy. 646.
Adapted from responses in Common Prayer with appropriate
Music, by W. H. Monk; and Responsive Services, by J. H.
Riddette.

The Lord's Prayer. Hy. 647. }
The Apostles' Creed. Hy. 648. }
Accompaniments written for The Church Hymnary, 1898.

The Lord bless thee. Hy. 649.
Arranged by Dr. Lowell Mason from a so-called ‘Hebrew
Psalter with notes’ published by a German organist, who
professed to have discovered in the Hebrew points some guide
to the ancient music of the psalms. Modern Jewish authorities

SPECIAL SETTINGS—*continued.*

do not, however, admit that there is any foundation for the theory, or that the present is in any sense a Hebrew melody.

Dresden Amen. Hy. 650.

This old ecclesiastical cadence probably received its name from its use in the Court Church, Dresden. Several modern composers have made use of it, notably Mendelssohn in the ‘Reformation Symphony’ and Wagner in ‘Parsifal.’

Threefold Amen. Hy. 650.

As used in the Lutheran Churches of Denmark.

Fourfold Amen. Hy. 650.

J. STAINER.

Composed for The Church Hymnary, 1898.

Sevenfold Amen. Hy. 650.

J. STAINER.

A Choir-Book for the Office of Holy Communion, edited by J. Stainer, 1873.

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The new tunes, printed for the first time in The Church Hymnary, were contributed by the following composers:—

- Alcock, Stanley.
- Alcock, Walter, Mus. Bac.
- Booth, Josiah.
- Bridge, Sir Frederick, Mus. Doc.
- Elliott, James W.
- Faning, Eaton.
- Foster, M. Birket.
- Haynes, Battison.
- Hervey, Rev. Frederic A. J.
- Linekar, Thomas J.
- Mann, Arthur H., Mus. Doc.
- Martin, Sir George C., Mus. Doc.
- Monk, Mark J., Mus. Doc.
- Parry, Sir C. H. H., Mus. Doc.
- Somervell, Arthur.
- Stainer, Sir John, Mus. Doc.
- Sweeting, Edward T., Mus. Doc.
- Walton, Herbert.
- Woods, F. Cunningham.



PART II
BIOGRAPHICAL NOTICES
OF THE
COMPOSERS



BIOGRAPHICAL NOTICES OF THE COMPOSERS

Adcock, John, born at Loughborough, August 31, 1838; at the age of ten he joined the church choir and sang solos at occasional concerts; when sixteen he became usher in a boarding-school at Spalding, and was appointed choir-master of the chapel and conductor of a choral society; about 1858 entered the music establishment of Mr. Henry Farmer at Nottingham, and rose to the position of manager, holding that office until Mr. Farmer's death in 1891; choir-master at Castle Gate Church, Nottingham, for twenty-one years; on the retirement of Mr. Farmer, appointed conductor of Nottingham Sacred Harmonic Society, holding the position for sixteen years; compiled *The School Hymnal Tune Book*, to which he contributed a number of tunes.

Ahle, Johann Rudolph, born at Mühlhausen in Thuringia, December 24, 1625; educated at the Universities of Göttingen and Erfurt; cantor of St. Andreas' Church, Erfurt; organist of St. Blasius' Church, Mühlhausen, in 1649; six years later member of the council, and in 1661 burgomaster of Mühlhausen; died there July 1673.

Albert (Prince), Francis Albert Augustus Charles Emmanuel, Consort of Queen Victoria; born at the Rosenau, near Coburg, August 26, 1819; died at Windsor Castle, December 14, 1861. His compositions include a choral service

and an anthem for the church, many German songs, and a piece entitled ‘L’Invocazione all’ Armonia,’ which was performed with success at the Birmingham Musical Festivals of 1849 and 1855.

Albert, Heinrich, born at Lobenstein, Voigtland, July 8 (Old Style, June 28), 1604; attended the Gymnasium at Gera, and became, in 1622, a pupil of his uncle Heinrich Schütz, at Dresden, but on the advice of his parents abandoned his musical studies and removed to Leipzig to study law. It is recorded that, in 1626, he went to Königsberg in Prussia, and started with an embassy to Warsaw; but on the road he was taken prisoner by the Swedes, and did not return till 1628, after enduring many hardships. The study of law had no charm for him, and he abandoned it on being chosen organist of the Cathedral of Königsberg in 1632, continuing his musical studies under Stobäus. Albert was also gifted as a poet, and wrote the words of many of the songs which he set to music; died at Königsberg, October 6, 1651.

Alcock, Stanley, son of Mr. Walter William Alcock; born at Twickenham, November 1871; self-taught amateur musician; composer of several hymn tunes, chants, etc.

Alcock, Walter Galpin, elder brother of the preceding; born at Ednebridge, Kent, December 29, 1861; studied under Sir Arthur Sullivan, Sir John Stainer, Dr. Prout, and J. F. Barnett; assistant organist at the Parish Church, Twickenham, 1873; organist there, 1879; organist of Quebec Chapel (now the Church of the Annunciation), Portman Square, London, 1887; assistant organist of Westminster Abbey since 1889; professor of the organ at the Royal College of Music, 1893; organist of Holy Trinity Church, Sloane Street, London, 1896.

Aldrich, Very Rev. Henry, son of Mr. Henry Aldrich; born at Westminster, 1647; graduated B.A., Oxford University, 1666; M.A., 1669; B.D. and D.D., 1681-82; took Holy Orders, 1669; rector of Wem, Shropshire; canon of Christ Church, Oxford, 1681-82; dean of Christ Church, 1689; died at Oxford, December 14, 1710.

Anderson, James Smith, son of Mr. William Anderson, town treasurer of the royal burgh of Crail, Fifeshire; born at Crail, June 30, 1853; received his musical education at Edinburgh under Mr. (now Sir) G. C. Martin, Mus. Doc., organist to the Duke of Buccleuch at Dalkeith, from his successor Mr. G. F. Tendall, Mus. Bac., and afterwards at Glasgow under Dr. A. L. Peace; graduated Mus. Bac., Oxford, 1878; Fellow of the College of Organists, London, 1878; organist and choirmaster of Nicolson Square Chapel, Edinburgh, 1872 to 1877; Abbey Parish Church, 1877 to 1879; St. Thomas's Episcopal Chapel, 1879; since 1881 has held the position of organist and choirmaster at St. Andrew's Parish Church, George Street, Edinburgh. Mr. Anderson has contributed to many Hymnals, and he revised the harmonies of the Blackburn Tune Book and of The Presbyterian Hymnal for the Young.

Arnold, Samuel, son of Mr. Thomas Arnold; born in London, August 10, 1740; studied in the Chapel Royal under Bernard Gates and Dr. Nares, and obtained the degree of Doctor of Music at Oxford in 1773; ten years later appointed organist and composer to the Chapel Royal, and in 1793 organist of Westminster Abbey; died October 22, 1802, and was buried in Westminster Abbey.

Ayrton, Edmund, born at Ripon, 1734; chorister in York Minster, under Dr. James Nares, 1744; organist of Southwell Minster, 1754; gentleman of the Chapel Royal and vicar choral of St. Paul's Cathedral, 1767; lay vicar of Westminster Abbey, 1780; Mus. Doc., Cambridge, 1784; master of the children of the Chapel Royal, 1783 to 1805; died May 22, 1808; buried in the north cloister of Westminster Abbey.

Bach, Johann Sebastian, son of Johann Ambrosius Bach; born at Eisenach, March 21, 1685; studied at Ohrdruff, where his elder brother Johann Christoph was organist, and at Lüneburg. After occupying positions of importance at Arnstadt, Mühlhausen, Weimar, and Cothen, he was in 1723 appointed cantor of the Thomas-Schule in Leipzig, and director of the music in two of the principal churches there. He died at Leipzig, July 28, 1750.

Baker, Frederick George, born in the Isle of Wight, May 19, 1840; chorister in Winchester Cathedral for seven years, part of which time Dr. S. S. Wesley was organist; studied harmony under Dr. Iliffe,—otherwise self-taught; organist of Christ Church, Sandown, Isle of Wight, from 1864 to 1872; since then organist of St. Saviour's, Shanklin, Isle of Wight.

Baker, Henry, son of the Rev. James Baker, chancellor of the diocese of Durham; born at Nuneham, Oxfordshire; educated at Winchester School; graduated Mus. Bac. at the University of Oxford in 1867; is a civil engineer.

Baker, Rev. Sir Henry Williams, son of Vice-Admiral Sir Henry Loraine Baker, C.B.; born in London, May 27, 1821; after completing his university education at Trinity College, Cambridge, took his B.A. degree in 1844, and proceeded to the degree of M.A. in 1847; in 1851 presented to the vicarage of Monkland, near Leominster; on the death of his father, November 2, 1859, succeeded him as third baronet; died at the vicarage of Monkland, February 12, 1877, and buried in the churchyard of the parish. He was one of the original projectors in 1858 of Hymns Ancient and Modern, and took a chief share in the compiling and editing of that work.

Barker, Elizabeth Raymond, daughter of Mr. William Hacket of Aylestone Hall, Leicestershire; born at Leicester, 1829; pupil of G. A. Löhr; married in 1853 to the Rev. Frederic Mills Raymond Barker, M.A. of Oriel College, Oxford; joined the Catholic Church in 1867, when she took the additional names of Mary Agnes. At the request of Dr. Neale, Mrs. Barker composed tunes to his Hymns of the Eastern Church; the first series, published in 1864, contains six hymns which were set to music at Bisley, Gloucestershire, in 1863.

Barnby, Sir Joseph, born at York, August 12, 1838; in 1846 became a chorister in York Minster, where he remained till 1852; studied at the Royal Academy of Music, London; organist of St. Andrew's Church, Well Street, London, from 1863 till 1871; of St. Anne's, Soho, from 1871 to 1886; in 1875 organist and precentor of Eton College; appointed con-

ductor at the Royal Academy of Music, 1886 ; resigned 1888 ; conductor of the Royal Choral Society ; received the honour of knighthood, 1892, and in the same year appointed principal of the Guildhall School of Music ; died January 28, 1896. He was a very prolific writer of hymn tunes ; a collection of these, numbering two hundred and forty-six, having been published since his death.

Barthélémon, François Hippolite, was born at Bordeaux, July 27, 1741. His father, Emmanuel Barthélémon, held during many years a respectable situation under the French Government in one of their colonial departments : and his mother, an Irish lady, was of a wealthy family in Queen's County. Young Barthélémon was for some time an officer in Berwick's Regiment in the Irish Brigade. He made the acquaintance of the Earl of Kellie, who being himself passionately fond of music, soon became attached to Barthélémon, and succeeded in inducing him to change his profession for that of music. He settled in England in 1765, under the protection and patronage of the Earl of Kellie, and his success as a violinist was pronounced. In the same year he became leader of the opera band, and in 1770 leader at Marylebone Gardens. In 1766 he married Miss Mary Young (died 1799), niece of Mrs. Arne and Mrs. Lampe, and in 1776 began a professional tour through Germany, Italy, and France. He also visited Dublin in 1784. He died in London, July 20, 1808.

Battishill, Jonathan, son of Mr. Jonathan Battishill, solicitor, and Mary Leverton of Great Torrington ; born in London, May 1738 ; chorister in St. Paul's Cathedral under William Savage, 1748 ; organist of the united parishes of St. Clement, East Cheap, and St. Martin, Orgar, London ; afterwards of Christ Church, Newgate Street, 1767 ; died at Islington, December 10, 1801, and was buried in St. Paul's Cathedral.

Beaty, Richard William, born in Dublin about 1799 ; educated in Christ Church Cathedral, Dublin ; appointed about 1824 organist and musical instructor at the Molyneux

Asylum for Blind Women ; organist of the Free Church, Great Charles Street, 1828 to 1877 ; master of the choristers in Christ Church Cathedral from 1830 to 1872 ; died in Dublin, 1883.

Beckwith, John Christmas, born at Norwich on Christmas Day, 1750 ; pupil and assistant successively to Dr. William Hayes and Dr. Philip Hayes at Magdalen College, Oxford ; appointed organist of St. Peter's, Manerfoot, Norwich, January 16, 1794 ; graduated Mus. Bac. and Mus. Doc. at Oxford in 1803, and in 1808 succeeded Thomas Garland as organist of Norwich Cathedral, retaining his office at St. Peter's ; died in consequence of a paralytic stroke, June 3, 1809 ; buried at St. Peter's, Manerfoot. There is some doubt as to whether Dr. Beckwith was baptized John Christmas, or whether his second name was only a nickname. In the works he published he is described as John Beckwith, but in the register of his burial the name is stated as 'John Christmas Beckwith, married man, an organist of this parish,' and it is by this name he is generally known. Some years ago an endeavour was made to find in what parish Dr. Beckwith was born, but without success.

Beethoven, Ludwig van, born at Bonn, December 16, 1770 ; resided chiefly at Vienna, where he died March 26, 1827 ; interred in Währing Cemetery ; reinterred in the Central Cemetery, Vienna, June 22, 1888.

Bell, John Montgomerie, writer to the Signet ; son of Mr. Alexander Montgomerie Bell, writer to the Signet and professor of conveyancing in the University of Edinburgh ; born in Edinburgh, May 28, 1837, and educated there ; studied music under Professor Donaldson at the University ; amateur composer of many fine hymn tunes, anthems, etc. Mr. Bell was a member of the Committee entrusted with the preparation of *The Church Hymnary*.

Bilby, Thomas, son of Mr. John Bilby ; born at Southampton, April 18, 1794 ; served eight years in the army ; studied the Infant School system under Mr. James Buchanan, headmaster of the 'Asylum for Infancy,' opened in 1818 by Lord Brougham

and others at Brewer's Green, London; in 1825 Bilby took charge of the Training School at Chelsea, and about ten years later went to the West Indies, and introduced his system of teaching there; returned to England and became parish clerk in St. Mary's, Islington, an office he held for twenty-eight years; one of the founders of 'The Home and Colonial Infant School Society'; died September 24, 1872.

Bishop, John, born about 1665; pupil of Daniel Rosegrave; lay vicar of King's College, Cambridge; appointed organist of Winchester College in 1695; succeeded Vaughan Richardson as organist of Winchester Cathedral, 1729; died December 1737, and buried on the 22nd of that month at the College of Winchester.

Bliss, Philip Paul, son of Mr. Isaac Bliss; born at Clearfield, Clearfield County, Pennsylvania, July 9, 1838. When twenty-six years of age he went to Chicago, receiving employment from Dr. G. F. Root, the composer, and while there his time was mainly spent in conducting musical classes and in composing sacred melodies suitable for Sunday schools. Although originally of the Methodist persuasion, he entered the choir of the First Congregational Church, Chicago, in 1871, and became superintendent of its Sabbath schools, three years later joining Major Bliss in evangelical work. Although a poor man, he gave to this cause the royalty of his *Gospel Songs*, which was worth some thirty thousand dollars. His death was a sad one. It took place in the great railway disaster at Ashtabula, Ohio, U.S., December 30, 1876. He succeeded in escaping from the car, but lost his life in attempting to save his wife. 'Mr. Bliss,' says the Rev. Dr. Julian, 'is usually known as "P. P. Bliss." This is found on the title-page of his collection. On his own authority, however, we are enabled to say that his name originally stood thus, "Philipp Bliss." Early in life he separated the final p from his Christian name, constituted it a capital P, and thus produced "P. P. Bliss."

Blow, John, said to have been born at North Collingham, Notts, 1648. The records of that parish, however, do not contain any entries in support of this statement, and a MS. in

the Bodleian Library, containing an account of his life, by Anthony à Wood, has the following note: 'Dr. Rogers told me that Blow was born in London.' He was appointed a chorister in the Chapel Royal, 1660; organist of Westminster Abbey, 1669 to 1680, and again, in succession to Henry Purcell, 1695–1708; gentleman and master of the children of the Chapel Royal, 1674; organist of the Chapel Royal, 1676; almoner and master of the choristers of St. Paul's Cathedral, London, 1678–1693; received the degree of Mus. Doc. from the Archbishop of Canterbury about 1680; composer to the Chapel Royal, 1699; died in London, October 1, 1708; buried in the north choir aisle of Westminster Abbey, October 8.

Booth, Josiah, born at Coventry, March 27, 1852; studied under Edwards Sims, Coventry; Dr. James Taylor, Oxford; and later, at the Royal Academy of Music under Brinley Richards and Professor G. A. Macfarren; appointed organist at Banbury, 1867, and since 1877 has been organist and choir-master at Park Chapel, Crouch End, London.

Bortnianski, Dimitri, was born in 1751 or 1752 at Gloukow in the Ukraine. He became a chorister in the Imperial Chapel at St. Petersburg, and there he studied music under Galuppi. In 1768 he removed to Italy to pursue his studies. Shortly after his return to Russia (in 1779) he was appointed director of the Imperial Choir at St. Petersburg, where he died. The date of his death is given by some authorities as October 8, 1825, by others, October 28, 1828. He was a distinguished composer of sacred music, and has been styled by some the Russian Palestrina.

Boyce, William, born in London, 1710. As a chorister of St. Paul's Cathedral he received his first instruction in music from Charles King, and afterwards became an articled pupil of Dr. Maurice Greene. In 1734 he became organist of Oxford Chapel, Vere Street, London; in 1736 organist of St. Michael's, Cornhill, and one of the composers and joint organists to the Chapel Royal; and in 1749 organist of All-Hallows, Thames Street. In the same year he received the degrees of Bachelor and Doctor in Music from the University of Cambridge.

He died February 7, 1779, and was buried in St. Paul's Cathedral. Charles Wesley wrote a hymn on his death beginning 'Father of heroes, farewell.'

Bradbury, William Batchelder, was born at York, Maine, U.S.A., January 16, 1816. In 1830 he went to Boston and became an organist; and in 1836 he settled at New York as a teacher. In 1847 he studied under Hauptmann and others at Leipzig. He died at Montclair, New Jersey, January 7, 1868.

Bridge, Sir John Frederick, born at Oldbury, Worcestershire, December 5, 1844; chorister at Rochester Cathedral under John L. Hopkins and John Hopkins, successive organists there; pupil of Sir John Goss and Sir George Elvey; organist of a parish church in Kent, 1862 to 1865; Trinity Church, Windsor, 1865 to 1869; Mus. Bac., Oxford, 1868; organist and master of the children, Manchester Cathedral, 1869 to 1875; Mus. Doc., Oxford, 1874; deputy organist and master of the children, Westminster Abbey, 1875; promoted to the full offices on the death of James Turle, 1882. For the celebration of the Queen's Jubilee in Westminster Abbey (June 21, 1887) he arranged all the music and composed a special anthem, for which he received the thanks of Her Majesty and the Silver Jubilee Medal. Elected Gresham Professor of Music in succession to Dr. Henry Wylde, May 1, 1890; received the honour of knighthood from Her Majesty in 1897.

Broomfield, William Robert, son of Mr. William Broomfield, painter and decorator, Inveraray, Argyleshire; born at Inveraray, October 14, 1826; baptized November 22; studied music under John Turnbull at Glasgow, where he resided for some time; settled in Aberdeen about 1850, and died there October 17, 1888; buried in the 'strangers ground,' but reinterred in Allanvale Cemetery, July 1889.

Brown, Arthur Henry, born at Brentwood, Essex, July 24, 1830; organist of the Church of St. Thomas the Martyr, Brentwood, 1842 to 1853; of the Church of St. Edward the

Confessor, Romford, Essex, till 1858; and since that time again organist of Brentwood and a professor of music there; organist also of St. Peter's Church, South Weald.

Brown-Borthwick, Rev. Robert, son of Mr. Robert Brown, of H.M. Civil Service; born at Aberdeen, May 18, 1840; educated at St. Mary's Hall, Oxford, which he left without graduating; afterwards, in 1865, took Holy Orders; curate of Sudeley Manor, Gloucestershire, and chaplain to the Winchcombe Union; curate of Evesham, Worcestershire, and assistant minister of Quebec Chapel, London; incumbent of Holy Trinity, Grange-in-Borrowdale, Cumberland, 1869 to 1872, when he became vicar of All Saints', Scarborough; vicar of St. John's, Clapham, London; died March 17, 1894. Compiler of the Supplemental Hymn and Tune Book, which was contributed to by Goss, Sullivan, Stainer, E. J. Hopkins, and J. B. Calkin. Mr. Brown assumed the additional name of Borthwick in 1868, on his marriage with Grace (died 1884), the only surviving daughter of the late Mr. John Borthwick of Borthwick Castle.

Bryan, Cornelius, is said to have been born at Bristol about the year 1775, but all attempts to find the exact year of his birth have proved unsuccessful. He became organist of St. Mark's (the Mayor's Chapel), Bristol, and afterwards of St. Mary Redcliffe Church, both of which appointments he held at the same time. While conducting his operetta of 'Lundy' (never published) at the Theatre Royal, Bristol, he fell down a trap-door on the stage, which was not properly fastened, and so injured his spine that he died, March 18, 1840, a few days after the accident.

Bullinger, Rev. Ethelbert William, D.D., educated at King's College, London; deacon, 1861; priest, 1862; curate of Bermondsey, 1861 to 1863; Tittleshall, Norfolk, 1863 to 1866; St. John, Notting Hill, 1867 to 1869; Leytenstone, 1869 to 1870; Walthamstow, 1871 to 1874; vicar of St. Stephen's, Walthamstow, 1875 to 1888; minister of Brunswick Chapel, London, 1891 to 1894; D.D. conferred on him by the Archbishop of Canterbury, 1881. Dr. Bullinger studied music for

seven years under Dr. W. H. Longhurst of Canterbury, and afterwards under Dr. John Hullah and Dr. W. H. Monk.

Bunnell, Edward, born at Shipdham, Norfolk, June, 26, 1834; chorister in Norwich Cathedral under Dr. Zechariah Buck, 1842 to 1849; assistant organist of Norwich Cathedral, 1855 to 1877; Mus. Bac., Cambridge, 1857; Mus. Doc., 1869; since 1877 organist of St. Peter's, Mancroft, Norwich.

Button, H. Elliot, born at Cleveton, Somerset, August 8, 1861. His father was master of a private school, and excelled as an organist. Mr. Button is a self-taught musician, and besides being solo alto at Holy Trinity, Upper Chelsea, is a pianist, organist, and violinist. He edited the third series of the Bristol Tune Book.

Caldbeck, G. T., an amateur: for some time a missionary in China.

Calkin, John Baptiste, born in London, March 16, 1827; studied under his father; organist of St. Columba College, Ireland, from 1846 to 1853; organist and choirmaster of Woburn Chapel, 1853 to 1857; organist and choirmaster of Camden Road Chapel, London, 1863 to 1868; of St. Thomas's Church, Camden Town, London, 1870 to 1884; professor at the Guildhall School of Music and Croydon Conservatoire; member of council, Trinity College; Fellow of the College of Organists.

Callcott, William Hutchins, son of John Wall Calleott, Mus. Doc.; born at Kensington Gravel Pits, London, September 28, 1807; studied music under his brother-in-law, Mr. William Horsley, Mus. Bac.; organist of Ely Chapel, Holborn, London, and afterwards, for sixteen years, of St. Barnabas's Church, Kensington; died August 5, 1882, and was buried at Kensal Green.

Camidge, Matthew, son of John Camidge the elder; born at York, 1758; chorister of the Chapel Royal under Dr. Nares; on returning to York became assistant to his father, on whose resignation in 1799 he was appointed his successor as organist of York Cathedral, retiring October 8, 1842; died October 23, 1844.

Carter, Rev. Edmund Sardinson, M.A., born at New Malton, Yorkshire, February 3, 1845; educated at Durham Grammar School—elected ‘King’s Scholar,’ 1858; and at Worcester College, Oxford—elected ‘Eaton Scholar,’ 1864; graduated B.A. and M.A., June 1871. While resident at Oxford Mr. Carter was a keen athlete, and was a member of the Oxford University ‘Eleven’ in 1866, 1867; of the Oxford University ‘Eight’ in 1867, 1868; of the Yorkshire County ‘Eleven’ at various times between 1865 and 1880; of the ‘Eleven’ of Victoria, Australia, in 1869; curate of Christ Church, Ealing, Middlesex, 1871 to 1875; vicar-choral of York Minster from 1875; rector of St. Martin-cum-Gregory, York, 1877; vicar of St. Michael-le-Belfrey, York, 1882; a self-taught musician.

Champneys, Francis Henry, son of the Rev. William Weldon Champneys, canon residentiary of St. Paul’s Cathedral and afterwards dean of Lichfield; born in London, March 25, 1848; educated at Winchester College and Brasenose College, Oxford, where he graduated M.A. and M.B., 1875; Fellow of the Royal College of Physicians, London, 1882; studied under Sir John Goss.

Chope, Rev. Richard Robert, born September 21, 1830; educated at Exeter College, Oxford, where he graduated in 1855; took Holy Orders in 1856; vicar of St. Augustine’s, Queen’s Gate, London, since 1865. Mr. Chope has edited several books of church music, the most important being the Congregational Hymn and Tune Book, 1857. To the second and much enlarged edition of that work, published in 1862, many now well-known tunes were contributed by Dr. Dykes and other prominent musicians.

Clark, Jeremiah, born in London in 1670 or earlier; entered the Chapel Royal as a chorister under Dr. Blow. After leaving the choir he became organist at Winchester College. In 1693 his master, Dr. Blow, resigned in his favour the appointments of almoner and master of the children of St. Paul’s Cathedral. About 1695 he was appointed organist of St. Paul’s, and in 1704 he became joint-organist of the Chapel Royal with Dr.

Croft. He ‘shot himself at the Golden Cup in St. Paul’s Churchyard,’ December the 1st, 1707, and was buried in St. Gregory’s, by St. Paul’s, December the 3rd.

Clark, Thomas, born at Canterbury in 1775; composer of hymn tunes, of which he issued above twenty sets in different forms; acted as leader of psalmody at the Wesleyan Church, Canterbury, and afterwards at the Unitarian Church; died at Canterbury, May 30, 1859.

Cooke, Robert, son of Benjamin Cooke, Mus. Doc.; succeeded his father as organist of St. Martin’s-in-the-Fields, London, 1793; succeeded Dr. Arnold as organist of Westminster Abbey, 1802. He drowned himself in consequence of a love affair, August 22, 1814, aged forty-six; buried with his father in the west cloisters of Westminster Abbey.

Cooper, George, born in Lambeth, July 7, 1820; appointed organist of St. Benet, Paul’s Wharf, London, and in 1836 of St. Ann and St. Agnes; two years later assistant organist of St. Paul’s Cathedral; on the death of his father in 1843 succeeded him at St. Sepulchre’s; on the death of J. B. Sale in 1856 appointed organist of the Chapel Royal; died October 2, 1876.

Cooper, Joseph Thomas, born in London, May 25, 1819; received his musical education from William Henry Holmes of the Royal Academy of Music, and from Moscheles, then resident in England; in 1837 appointed organist of St. Michael’s, Queenhithe, London; in 1844 offered and accepted the post of organist of St. Paul’s Church, Islington, which office he held till 1866; appointed organist of Christ’s Hospital, London, 1876; author of numerous papers on hymnody and church music which appeared in *Evening Hours*, a periodical then edited by the Rev. E. H. Bickersteth (late Bishop of Exeter); edited the Chant Book Supplement to the *Hymnal Companion*, 1871, and a revised and enlarged edition of the *Hymnal Companion*, 1877; died November 17, 1879.

Cottman, Arthur, son of George and Susan Cottman; born 1842; by profession a solicitor; died at Ealing, June 3, 1879, aged thirty-seven years.

Courteville, Raphael, was son of Raphael Courteville, one of the gentlemen of the Chapel Royal, who died December 28, 1675. The organ from the Chapel Royal was presented by Queen Mary in 1691 to the Church of St. James's, Westminster; and on September 7 of the same year (1691) a Raphael Courteville, who had been previously a chorister in the Chapel Royal, was appointed the first organist, at a salary of £20 per annum and £4 for a blower. ‘It has been supposed,’ says Mr. J. A. Fuller Maitland in the Dictionary of National Biography, ‘that Courteville died in 1735, and was succeeded by his son of the same name; but as the vestry minutes of the parish, in which all appointments, etc., are carefully recorded, contain no mention of such a change of organists, while no record of the father’s death can be found, we are compelled to believe that the existence of the son is a mere assumption, made in order to account for the long tenure of the post by a person or persons of the name of Courteville. This conclusion is strengthened by various entries in the vestry minutes; in January 1752–53, and again in June 1754, letters are written to him warning him that unless he attended personally to the duties of the post he would be dismissed. Whether he endeavoured to perform the duties himself after this we do not know, but he was certainly not dismissed; and shortly afterwards an assistant, “Mr. Richardson,” was appointed. On June 12, 1771, it was reported to the vestry that Courteville gave this assistant only one quarter of his salary for doing the whole work, and he was thereupon ordered to share the payment equally with Richardson.’ Courteville died in June 1772.

Croft, William, son of Mr. William Croft; born at Nether Eaton, Warwickshire; baptized December 30, 1678; chorister of the Chapel Royal under Dr. John Blow; generally believed to have been appointed first organist of St. Anne’s Church, Soho, 1700, holding the office till 1711; but according to the History of the Parish of Soho, published in 1899, the records of the church show that the Christian name of the organist named Croft was Philip, not William. The matter was more fully discussed in an article on Croft in the Musical Times

for September 1900, by the editor, Mr. F. G. Edwards. Croft was appointed a gentleman of the Chapel Royal in 1700; joint-organist of the same along with Jeremiah Clark in 1704, and sole organist on the death of the latter in 1707; organist of Westminster Abbey in 1708. He received the degree of Mus. Doc. from Oxford University in 1713. He died at Bath, August 14, 1727, and was buried on August 23, in the north aisle of Westminster Abbey.

Crosbie, Rev. Howard A., born of Scottish parentage at Liverpool, September 21, 1844: educated at a private school under the Rev. W. Clayton Greene, M.A., and at Trinity College, Cambridge, which he entered in 1863, and became a Foundation Scholar in 1866; graduated B.A. in 1867, being 26th Wrangler in the Mathematical Tripos, and third class in the Theological Tripos; proceeded to M.A. three years later; ordained deacon, 1867, and priest in the following year by the Bishop of Manchester (Bishop Lee); curate of Habergham Eaves, Burnley, Lancashire, from 1867 to 1875; of Birch Hill, Rusholme, Manchester, May 1875 to November 1876; curate in charge of Bamber Bridge, near Preston, 1876 to August 1878; vicar of Milnrow, near Rochdale, 1878 to 1883: presented to Trumpington, Cambridge, 1885: since March 1891, vicar of Builth and perpetual curate of Llanddewi'r-Cwm, both English-speaking parishes. Mr. Crosbie is an amateur musician, and has composed many hymn tunes well known in England.

Crotch, William, born at Norwich, July 5, 1775: from early childhood celebrated for his musical talent: in 1786 became assistant to Dr. Randall at King's and Trinity Colleges, Cambridge; at fourteen years of age composed an oratorio, 'The Captivity of Judah,' which was performed at Trinity Hall, Cambridge, in 1789: appointed organist of Christ Church, Oxford, in 1790, and in 1797 succeeded Dr. Philip Hayes as professor of music there: graduated Mus. Bac., Oxford, 1794, and Mus. Doc., 1799: died suddenly at Taunton, December 29, 1847.

Darwall, Rev. John, born at Haughton, Staffordshire, where he was baptized, January 13, 1731; received his education at

Manchester School and at Brasenose College, Oxford, where he graduated in 1756 ; took Holy Orders, and in 1769 became vicar of Walsall, Staffordshire, where he died, December 18, 1789.

Decius, Nicolaus, born at Hof in Voigtland, was first a monk and then prior of Steterburg, or Stettersburg, near Wolfenbüttel, about 1519. Having adopted the principles of the Reformation, he left Steterburg in 1522, and became a schoolmaster at Brunswick. In the following year, 1523, he went to Stettin, where he subsequently became Lutheran pastor of St. Nicholas's Church. He died at Stettin, March 21, 1541.

Doane, William Howard, born at Preston, New London, County Connecticut, February 3, 1832 ; is the principal of the firm of A. J. Fay & Co., manufacturers of wood-working machinery in Cincinnati, Ohio ; conductor of Norwich (Conn.) Harmonic Society ; from 1862 to the present time Dr. Doane has published upwards of thirty collections of music for church and Sunday school ; degree of Mus. Doc. conferred on him by Denison University, Ohio, 1875.

Dougall, Neil, son of Neil Dougall and Jean Moir, was born at Greenock, December 9, 1776. His father (a wright by trade) was impressed into the service of his country, and died in the island of Ceylon, when Neil, the subject of the present notice, was about four years of age. He (Neil) afterwards removed to Cartsdyke with his mother, living in a small property which was now inherited by him. He was kept regularly at school till he was fifteen years of age. Fond of boating and the sea, like most boys brought up in a seaport town, he determined to be a sailor, and in 1791 was bound an apprentice on board the ship *Britannia*. After three years of a seafaring life, he was the victim of an unfortunate gun accident, by which he lost his eyesight and his right arm. In 1798 he was urged by friends to attend a singing-class taught by Mr. Robert Duncan, precentor of the East Parish Church, Greenock. He objected, thinking people would laugh at one of his age joining a singing-class ; but a friend offering to accompany him, he consented. So rapid was his progress in the study of music under Mr. Duncan, that in the autumn of 1799 his friends urged him to

open a singing-class, which he held annually till 1844, when he was compelled by infirmity, and especially the failure of his voice, to give up teaching altogether. In 1800 he gave his first public concert, and continued to give a concert annually until the year 1860. He died at Greenock, October 1, 1862.

Drese, Adam, born in Thuringia, December 1620; studied music at Warsaw under Marco Scacchi; music director at Weimar from 1655; afterwards held similar appointments to the Duke of Brunswick, and at Arnstadt, where he died, February 15, 1701. The following is the entry regarding Drese's death in the church records of Arnstadt:—‘Den 15 Febr. 1701, Abends um zehn Uhr ist in Gott selig entschlafen Herr Adam Drese . . . Alter 80 Jahre 2 Monate.’ (On the 15th Febr. 1701, at ten o'clock in the evening, Herr Adam Drese fell asleep in God . . . age 80 years 2 months.)

Dretzel, Cornelius Heinrich, born at Nürnberg in 1698; in 1712 appointed organist of the Frauenkirche of that town; then organist successively in the churches of St. Egidius and St. Laurence, and finally in 1764 of St. Sebald's, which post he held till his death in 1775. In 1731 he edited an important Choral-buch containing 907 tunes, of which, according to Zahn, 197 were there printed for the first time, forty-three being his own composition.

Dupuis, Thomas Sanders, born in London, November 5, 1730; son of John Dupuis, of a Huguenot refugee family settled in London; chorister in the Chapel Royal; organist and composer to the Chapel Royal, 1779; graduated Mus. Bac. and Mus. Doc., Oxford, 1790; died in London, July 17, 1796.

Dykes, Rev. John Bacchus, born at Kingston-upon-Hull, March 10, 1823; received his first musical tuition from Skelton, organist of St. John's, where his grandfather was incumbent; obtained a scholarship at St. Catherine's Hall, Cambridge, and during his stay there pursued his musical studies under Professor Walmisley, and became conductor of the University Musical Society; graduated as B.A. in 1847, and having taken Holy Orders in the same year, obtained the curacy of Malton,

Yorkshire; in 1849 appointed minor canon and precentor of Durham Cathedral; in 1850 proceeded to the degree of M.A., and in 1861 had conferred on him by the University of Durham the degree of Doctor of Music; in 1862 was presented by the Dean and Chapter to the vicarage of St. Oswald, Durham, on which he resigned the precentorship. During his whole life Dr. Dykes was enthusiastically devoted to the cause of Church music, having written altogether about three hundred hymn tunes. He contributed seven tunes to the first edition of *Hymns Ancient and Modern*, though at that time he was personally unknown to the editor and promoters of the book. In the compilation of the Appendix (1868) and the enlarged edition (1875) he took a very active and responsible part, and contributed himself thirty-two new tunes. He died at St. Leonard's-on-Sea, January 22, 1876.

Elliott, James William, born at Warwick, February 13, 1833; chorister at Leamington Parish Church, 1846 to 1848; pupil of Sir George Macfarren and others; organist of Leamington Episcopal Chapel (now Christ Church), 1847 to 1852; organist of parish church, Banbury, 1860 to 1862; St. Mary, Boltons, Brompton, 1862 to 1864; All Saints', St. John's Wood, 1864 to 1874; since then of St. Mark's Church, Hamilton Terrace. Mr. Elliott took an active share in the preparation of the musical edition of *Church Hymns*, 1874, and has contributed to a large number of modern hymn books.

Elvey, Sir George Job, son of John Elvey and Abigail Hardiman; born at Canterbury, March 27, 1816, and baptized in the Presbyterian Chapel, Canterbury, April 14; educated at the Cathedral School there; graduated Mus. Bac., Oxford, 1838; Mus. Doc., 1840; organist at St. George's Chapel, Windsor, from 1835 to 1882; knighted, 1871; died at the Towers, Windlesham, Surrey, December 9, 1893; buried outside the west front of St. George's Chapel, Windsor, December 14.

Elvey, Stephen, elder brother of the preceding; born at Canterbury, June 27, 1805; chorister in Canterbury Cathedral under Highmore Skeats, senior; succeeded Alfred Bennett,

Mus. Bac., as organist of New College, Oxford, 1830; organist of the University Church, 1845; organist of St. John's College, 1846; choragus of the University, 1848; died at Oxford, October 6, 1860.

Ewing, Alexander, Lieutenant-Colonel, only son of Alexander Ewing, M.D., lecturer on surgery at Marischal College, Aberdeen, was born in the parish of Old Machar, Aberdeen, January 3, 1830. Originally destined to be a writer to the Signet, he studied law at Marischal College, but having little inclination for the profession, he was allowed to abandon it and go to Heidelberg and study German and music. He entered the army in 1855 during the war in the Crimea, and after serving there and in South Australia, went to China, where he took part in the campaigns of 1860 and 1862. He returned to England in 1866, and married in 1867 Miss Juliana H. Gatty, authoress of *Jackanapes* and other works. After several years of foreign service Colonel Ewing returned to England in 1883, and in 1889 he retired from the army with the rank of Lieutenant-Colonel. He died at Taunton, July 11, 1895.

Fanning, Eaton, born at Helston, Cornwall, May 20, 1850; received his primary music lessons from his parents; in 1870 entered the Royal Academy of Music, studying under Sir W. Sterndale Bennett, Dr. Charles Steggall, and others; won the Mendelssohn Scholarship in 1873, and three years later the Lucas medal for composition; associate of the Royal Academy of Music, 1877; professor, 1878, and later a Fellow of that institution; graduated Mus. Bac., Cambridge, 1894, Mus. Doc., 1900. After holding various appointments at the Guildhall School of Music, Royal College of Music, and National Training School, he was offered and accepted in 1885 the position of director of the music at Harrow School, in succession to Mr. John Farmer. This position he still holds.

Farmer, John, nephew of Henry Farmer, a well-known musician; born at Nottingham, August 16, 1836; studied at Leipzig Conservatorium and under Andreas Spath at Coburg; for some years taught music at Zurich; from 1862 to 1885 music-master at Harrow School; since the latter year he has

been organist of Balliol College, Oxford; founded a musical society there, and has given concerts of an educational character.

Farrant, Richard, born about 1530; one of the gentlemen of the Chapel Royal till 1564, and again from 1569 to 1580; master of choristers, St. George's Chapel, Windsor, 1564 to 1569; afterwards organist and lay vicar there; died at Windsor, November 30, 1585.

Farrer, John Downing, born at Lowestoft, March 31, 1829; son of Mr. John Farrer, a member of an old Lowestoft family; educated at Pottergate Street House Academy, Norwich, the principal being Mr. Charles Turner, afterwards mayor of the city; an amateur musician. Mr. Farrer has written a large number of hymn tunes; a few of these were first published in aid of a 'Church Building Fund,' and in 1885 he issued a complete collection under the title of 'The Lowestoft Supplemental Tune Book.'

Feilden, Rev. Oswald Mosley, M.A., youngest son of the Rev. Robert Mosley Feilden, rector of Bebbington, Cheshire; born at Canterbury, September 16, 1837; educated at Eton and Christ Church, Oxford; graduated in 1859; ordained at St. Asaph, 1861; curate of Whittington, Salop; and in 1865 appointed to the perpetual curacy of Welsh Frankton, Salop.

Felton, Rev. William, born 1715; graduated B.A., Oxford, 1733; M.A., 1736; vicar choral in Hereford Cathedral, 1741; afterwards minor canon; vicar of Norton Canon, 1751; died December 6, 1769.

Filitz, Friedrich, Ph. Doc., born at Arnstadt, in Thuringia, March 16, 1804. He studied philosophy, in which he received the degree of Doctor; resided at Berlin from 1843 to 1847, removing in the latter year to Munich, where he died, December 8, 1876. The date of his death has been given by some authorities as 1860, but that the above is correct is shown by the following extract from the Royal Polizei-Direction at Munich:—'Dr. Friedrich Filitz, man of letters, belonging to Arnstadt, died here at the age of seventy-two, on 8th December 1876.'

Flintoft, Rev. Luke, graduated as B.A. at Queen's College, Cambridge, in 1700; priest vicar at Lincoln Cathedral from 1704 till 1714; vicar in Worcester Cathedral about 1714; gentleman of the Chapel Royal, 1715; reader in the chapel at Whitehall, 1719; minor canon of Westminster Abbey; died November 3, 1727, and was buried in the cloisters of Westminster Abbey.

Foster, Myles Birket, eldest son of Birket Foster, the eminent artist; born in London, November 29, 1851; pupil of Hamilton Clarke, Sullivan, and Prout; organist of St. James's, Marylebone, London, 1873; of St. George's, Campden Hill, 1875; of the Foundling Hospital, 1880 to 1894.

Frech, Johann Georg, son of Johann Michael Frech, a watchmaker and organ builder; born at Kaltenthal, near Stuttgart, January 17, 1790. He became assistant master of the school at Degerloch, near Stuttgart, when only sixteen years old. He afterwards studied music under J. H. Knecht and others; in 1811 settled at Esslingen as assistant in a school, and a year later became teacher and afterwards music director in the seminary, and organist of the church in that town. He died at Esslingen, August 23, 1864.

Freestone, William, born at Nottingham, November 19, 1853; studied the pianoforte under Mrs. Bowman, of the local branch of Harrow Music School, and took lessons in harmony and on the organ from Mr. Arthur Page, F.R.C.O.; assistant organist at St. Stephen's Parish Church, Sneinton (a suburb of Nottingham), for nine years; afterwards organist and choir-master of St. Thomas's Church, Pear Tree, Derby; St. Augustine's Church, New Basford, Notts; amateur musician, and composer of several hymn tunes and chants; member of the firm of Freestone & Armitage, merchants, Nottingham.

Funcke, Friedrich, born at Nossen, in Saxony, in 1642; in 1664 appointed cantor in the Johanniskirche at Lüneburg; and in 1694 pastor of Rönstadt, near Lüneburg; died October 20, 1699. He contributed ten hymns and forty-one tunes to the Lüneburg Gesangbuch, 1686.

Garratt, Charles A., an American musician. In 1881 he was organist of Immanuel Church, Milwaukee, and subsequently went to Toronto, where he is believed to have died. Further particulars as to his career have not been obtainable.

Garrett, George Mursell, son of George Garrett, master of the choristers of Winchester Cathedral; born at Winchester, June 8, 1834; chorister in New College, Oxford, 1844 to 1848; assistant to Dr. S. S. Wesley at Winchester Cathedral, 1850; organist of Madras Cathedral, 1854; graduated Mus. Bac., Cambridge, 1857; organist of St. John's College, Cambridge, 1857; to the University, 1873; lecturer on music to the University; graduated Mus. Doc., 1867; M.A., *propter meritis*, 1878; died April 9, 1897.

Gauntlett, Henry John, born at Wellington, Shropshire, July 9, 1805; pupil of Henry Field and Samuel Wesley; organist of the parish church, Olney, Bucks (where his father was vicar), 1814, and also choirmaster, 1819 to 1825; organist and choirmaster of St. Olave's, Southwark, 1827 to 1847; degree of Mus. Doc. conferred on him by Archbishop of Canterbury, and appointed organist to the King of Hanover, 1842; choirmaster (honorary), St. John's, Milton-next-Gravesend, 1844 to 1851; organist of Union Chapel, Islington, 1852 to 1861; All-Saints, Kensington Park, 1861 to 1863; St. Bartholomew the Less, Smithfield, 1872; died suddenly at Kensington, February 21, 1876.

Giardini, Felice de, an eminent violinist, was born at Turin, April 12, 1716; chorister at Milan Cathedral when a boy; pupil of Paladini in singing, composition, and the harpsichord; afterwards returned to Turin and studied the violin under Somis. In 1750 he made his first appearance in London as a violinist, creating a perfect furore; left England in 1784 to spend the rest of his life in Italy, but returned in 1790, when he started a comic opera at the Haymarket, which proved a failure; afterwards went to Russia, and died at Moscow, December 17, 1796.

Gibbons, Christopher, son of Orlando Gibbons, was born

1615 (baptized August 22); chorister in Exeter Cathedral; organist of Winchester Cathedral, 1638 to 1644; of Westminster Abbey, 1660 to 1665; and of the Chapel Royal, 1660 to 1676; Mus. Doc., Oxford, 1664; died October 20, 1676.

Gibbons, Orlando, born at Cambridge in 1583. At the age of twenty-one he was appointed organist of the Chapel Royal, and in 1622 admitted a Doctor of Music at the University of Oxford. In 1623 he was appointed organist of Westminster Abbey, and two years later was summoned to Canterbury to attend the marriage of Charles I., for which he composed an ode and some instrumental music, and whilst there died, after a short illness, June 5, 1625, and was buried the following day in the Cathedral at Canterbury.

Gibson, Mrs. Patrick, *wife* Isabella Mary Scott, daughter of William Scott, teacher of elocution; born at Edinburgh about 1786; in June 1818 married to Patrick Gibson, R.S.A. and writer on art; kept a boarding-school for young ladies in Inverleith Row, Edinburgh, and in 1828 opened a similar establishment in Dollar; a distinguished vocalist and harp-player: occupied a high position in the literary and musical world, and was the associate of Lord Brougham, Sir Walter Scott (to whom she was distantly related), and other celebrities of her time; died at Edinburgh, November 28, 1838.

Gilbert, Walter Bond, son of Samuel Thomas Gilbert; born at Exeter, Devonshire, April 21, 1829; pupil of Alfred Angel, S. S. Wesley, and Sir Henry R. Bishop; appointed organist of Topsham Parish Church, Devonshire, 1847; Bideford, 1849; of Tunbridge, 1854; Maidstone, 1859; Lee, Kent, 1866; Boston, Lincolnshire, 1868; from 1869 to 1897 organist of Trinity Chapel, New York; graduated Mus. Bac., Oxford, 1854; degree of Mus. Doc. conferred on him by the University of Trinity College, Toronto, Canada, 1886, and by Oxford University, 1888.

Giornovichi, Giovanni Marie, an eminent violinist; born at Palermo in 1745; pupil of Lolli; made his début in Paris in 1770, and for some years was all the rage in that city; on account of an affair of honour he was, however, forced to quit

Paris, and went in 1779 to Warsaw, St. Petersburg, and Stockholm, meeting everywhere with success ; came to London in 1791, giving his first concert in May of that year ; visited Scotland in 1797 ; died at St. Petersburg, it is said, during a game of billiards, November 21, 1804.

Goodenough, Rev. Robert Philip, son of the Right Rev. Samuel Goodenough, bishop of Carlisle ; born at Ealing, Middlesex, October 19, 1775 ; baptized November 16 ; studied at Westminster School and Christ Church, Oxford ; graduated B.A., Oxford, 1796 ; M.A., 1799 ; prebendary of Southwell, 1806 ; Carlisle, 1811 ; Ripon and York ; vicar of Carlton-in-Lyndrick, Nottinghamshire, 1806, and later rector of Beelsby, Lincolnshire ; died April 20, 1826.

Goss, Sir John, born at Fareham, Hants, December 27, 1800 ; son of Joseph Goss, organist of that place ; chorister in Chapel Royal under John Stafford Smith, 1811 ; afterwards a pupil of Thomas Attwood ; organist of St. Luke's, Chelsea, 1824 ; organist of St. Paul's Cathedral, 1838, in succession to Thomas Attwood ; resigned in 1872, and received the honour of knighthood ; composer to the Chapel Royal, 1856 to 1872 ; Mus. Doc., Cambridge, 1876 ; died at Brixton, London, May 10, 1880.

Gounod, Charles François, born in Paris, June 17, 1818 ; entered the Conservatoire in 1836, studying under Halévy and others, gaining the 'Grand Prix de Rome' in 1839. After spending some years in Italy and Germany, he returned to Paris, where he spent the remainder of his life, with the exception of the years 1870 to 1875, when he resided in England. He was elected a member of the 'Institut de France' in 1866. He died at St. Cloud, October 17, 1893.

Grant, David, born at Aberdeen, September 19, 1833 ; educated at a public school ; studied music under Herr Granz at Aberdeen ; for twenty-five years carried on business there as a tobacco merchant, retiring in 1878. He took a warm interest in the progress of music in Aberdeen ; was a member of the choir of Footdee Parish Church, and composed several psalm

and hymn tunes. He lived latterly in London ; died in August 1893, and was buried in Lewisham Cemetery.

Gregor, Rev. Christian, son of Georg Gregor, a peasant, living in Dirsdorf, near Peilaw, Silesia ; born at Dirsdorf, January 1, 1723. When nineteen years of age he went to Herrnhut, where he earned his living by teaching. Skilled as a musician, he became conductor of music in the congregation of the Moravian Brethren in 1748, and in 1749 at Zeist ; returned to Herrnhut in 1753, on becoming cashier to the Brethren's Board of Direction ; in 1756 ordained deacon, in 1767 presbyter, and in 1789 bishop of the Brethren's Church ; while returning from a meeting of the Board of Direction at Herrnhut on November 6, 1801, he was struck with paralysis, and died the same day. Gregor wrote some excellent hymns, which appeared in the *Gesangbuch zum Gebrauch der evangelischen Bruder-Gemeinen*, 1778, of which he was the principal editor. He further edited in 1784 a *Choralbuch* containing tunes for the above-named hymn book, and contributed thereto several of his own composition.

Grigg. This composer, whose biography is obscure, contributed three tunes to the Rev. John Rippon's collection, issued about 1795.

Hamerton, Rev. Samuel Collingwood, born 1833 ; educated at University College, Oxford, where he graduated B.A. in 1856 ; incumbent of St. Paul's, Warwick, from 1866 ; died there January 6, 1872.

Hanby, Rev. Benjamin Russell, American divine and amateur composer ; born, 1833 ; died, 1867.

Hancock, Charles, born at Islington, London, January 4, 1852 ; in 1859 became a choir boy of St. Michael's Church, Cornhill, under Richard Limpus ; three years later elected a chorister of St. George's Chapel, Windsor, under Sir George Job Elvey, Mus. Doc. ; sang at the funeral of the Prince Consort in 1861 ; afterwards took part either as chorister or organist in five Royal weddings—those of the Prince of Wales, Princess Christian, Princess Louise, the Duke of Con-

naught, and the Duke of Albany ; on the breaking of his voice became an articled pupil of Sir George Elvey ; took the Fellow of the Royal College of Organists diploma in 1872 ; graduated Mus. Bac., Oxford, 1874 ; in 1875 appointed to his present post of organist of St. Martin's, Leicester.

Handel, George Frederick, son of George Handel, surgeon ; born at Halle, in Saxony, February 23, 1685 ; studied under Zachau, cathedral organist at Halle ; went to Italy in 1706 ; on his return to Germany in 1709 appointed Capellmeister to the Elector of Hanover (afterwards George I.) ; visited England shortly thereafter, and finally settled in this country in 1712. He died on April 14, 1759, and was buried in the south transept of Westminster Abbey.

Harington, Henry, M.D., son of Henry Harington and Mary Backwell, born September 29, 1727. It is an accepted tradition that his birth took place at Kelston, Somersetshire, the estate which his father inherited in 1726, but the records of the parish contain no entry of the event. The above date is that inscribed on his monument in Bath Abbey. He entered Queen's College, Oxford, December 16, 1745, and matriculated at the University on the following day ; graduated B.A., July 8, 1749 (not 1748, as stated by some), and proceeded M.A., June 4, 1752 ; Bachelor and Doctor of Medicine, July 2, 1762 ; established himself as a physician at Wells in 1753 ; settled at Bath in 1771, and was elected Mayor in 1793 ; founded the Harmonie Society there ; devoted his leisure time to the composition of glees, catches, songs, etc. ; died January 15, 1816 ; buried at Kelston, January 23.

Harrison, Rev. Ralph, a member of a family noted in the history of Nonconformity ; descended from the Rev. Cuthbert Harrison, who was ejected from Lurgan, in Ireland, in 1662 ; born September 10, 1748, at Chinley, Derbyshire, where his father, the Rev. William Harrison, was for upwards of twenty-seven years minister of a rural chapel ; educated at Warrington Academy ; appointed assistant minister of the Presbyterian Chapel, High Street, Shrewsbury, 1769 ; minister of Cross Street Chapel, Manchester, from 1771 till he died, November

4, 1810; classical tutor in Manchester Academy; distinguished as a teacher of ancient languages; a musical amateur and composer. He published an English Grammar and other works, and was the compiler of *Sacred Harmony, or a Collection of Psalm Tunes, Ancient and Modern, etc.*, 2 vols., 1784-91.

Hartmann, Emil, son of Johann Peter Emil Hartmann, one of the most distinguished of Danish composers; born at Copenhagen, February 21, 1836; pupil of his father and of Niels Wilhem Gade, his brother-in-law; appointed organist of a church at Copenhagen in 1861, and court organist in 1871; owing to failing health he gave up these appointments and removed to Sölleröd, near Copenhagen, devoting himself to composition. He died in 1899.

Hassler, Hans Leo, son of Isaac Hassler, a musician; born at Nürnberg, 1564; in 1584 pupil of Andrea Gabrieli, then organist of the Cathedral of St. Mark, Venice; in 1585 became organist to Count Fugger in Augsburg, and in 1601 organist of the Frauenkirche in Nürnberg. In 1608 he entered the service of the Elector Johann Georg of Saxony, and in 1612 accompanied to the Diet at Frankfort. He died there June 8, 1612.

Hately, Thomas Legerwood, born at Greenlaw, Berwickshire, September 26, 1815; apprenticed when a boy to Messrs. Ballantyne & Co., printers, Edinburgh, with whom he remained eleven years; afterwards entered the employment of the Messrs. Constable; a self-taught musician; member of R. A. Smith's choir, St. George's, Edinburgh; appointed precentor of North Leith Parish Church, 1836; of St. Mary's Church, Edinburgh, December 11, 1838, but resigned at the Disruption in 1843. He had the distinction of being one of the few precentors in Edinburgh who came out with the Free Church at that time. He led the singing at the first General Assembly of the Free Church at Tantfield, and in D. O. Hill's picture of that famous Assembly, Hately's portrait holds a prominent place. Afterwards appointed precentor to the Free Church Assembly; accepted in 1850 the precentorship of the Free High Church,

Edinburgh, then under the pastorate of the Rev. Dr. Gordon. About the same time he devoted himself almost entirely to the teaching of psalmody and conducting classes throughout the country ; and not only in this way but also by the training of teachers he gave the first great impulse during the nineteenth century to the cultivation of Church music in Scotland. He edited The National Psalmody and other works ; died at Edinburgh, March 22, 1867.

Hately, Walter, son of the preceding, born at Edinburgh, January 29, 1843 ; educated at the High School, Edinburgh ; studied music at Leipzig Conservatorium under Plaidy, Moscheles, Reinecke, Hauptman, Richter, and Dreyschock, 1861 to 1864 ; teacher of music in Edinburgh since 1865 ; first public appearance as pianist at Edinburgh, January 1867 ; choirmaster in Free High Church in succession to his father, from 1867 to 1871 ; choirmaster of Free St. George's Church, Edinburgh, from 1885 to 1898.

Hatton, John, born at Warrington ; afterwards resided in Duke Street, St. Helens, in the township of Windle ; died 1793 ; his funeral sermon was preached at the Presbyterian Chapel, St. Helens, December 13.

Havergal, Frances Ridley, youngest daughter of the Rev. William Henry Havergal ; born at Astley Rectory, Worcestershire, December 14, 1836 ; studied music under William Marshall, Mus. Doc., and Alberto Randegger ; died at Caswell Bay, Swansea, June 3, 1879.

Havergal, Rev. William Henry, born at High Wycombe, Buckinghamshire, January 18, 1793 ; baptized February 15 ; educated at St. Edmund's Hall, Oxford, where he graduated in 1815 ; took Holy Orders, February 24, 1816 ; M.A., June 25, 1819 ; rector of Astley, Worcestershire, 1829 to 1842 ; honorary canon, Worcester Cathedral, 1845 ; rector of St. Nicholas, Worcester, 1845 to 1860, when he resigned ; rector of Shareshill, from 1860 to 1868 ; died at Leamington, April 19, 1870. He published a reprint of Ravenscroft's Psalter in 1844, and three years later issued the Old Church Psalmody, which

reached the fifth edition in 1864: *A History of the Old Hundredth Psalm Tune with Specimens*, in 1854; and in 1859, *A Hundred Psalm and Hymn Tunes of his own composition*.

Haydn, Franz Joseph, eldest son of Matthias Haydn, a wheelwright: born at Rohrau, a village in Lower Austria, March 31, 1732; was a chorister in St. Stephen's Cathedral, Vienna, till his eighteenth year: after which he devoted himself to study and teaching in that city. In 1760 he entered the service of Prince Esterhazy. After the prince's death, Haydn twice visited England. He died at Gumpendorf, near Vienna, on May 31, 1809.

Haydn, Johann Michael, younger brother of Joseph Haydn; born at Rohrau, September 14, 1737; in 1757 director of music to the Bishop of Grosswardein: in 1762 director of the orchestra at Salzburg, where he died, August 10, 1806.

Hayes, William, son of John Hayes: born at Hanbury, Worcestershire; baptized December 12, 1706; chorister in Gloucester Cathedral under William Hine; organist of St. Mary's, Shrewsbury, from 1729 to 1731; of Worcester Cathedral, 1731 to 1734; of Magdalen College, Oxford, 1734 to 1777: Mus. Bac., Oxford, 1735: professor of music in Oxford University, 1741; Mus. Doc., Oxford, 1749; died at Oxford, July 27, 1777; buried in the churchyard of St. Peter's-in-the-East, Oxford.

Hayne, Rev. Leighton George, son of the Rev. Richard Hayne, D.D., rector of Mistley, Essex; born at St. David's Hill, Exeter, February 28, 1836; educated at Eton and Queen's College, Oxford; graduated Mus. Bac., 1856; Mus. Doc., 1860; took Holy Orders in 1861; appointed 'Coryphaeus'—conductor of the chorus—of the University in 1863, and public examiner in the School of Music; successor and organist of Eton College, 1868; rector of Mistley, and vicar of Bradfield, Essex, 1871; died at Bradfield, March 3, 1883.

Haynes, Walter Battison, born at Kempsey, near Worcester,

November 21, 1859; educated at Hanley Castle Grammar School; received his early instruction in music from his uncle, William Haynes, organist of Malvern Priory: chorister in the Priory Church, and acted frequently as deputy organist; studied under Mr. Franklin Taylor, Professor Prout, also at Leipzig Conservatorium under Dr. Carl Reinecke, Dr. S. Jadassohn, and others; awarded the Mozart Scholarship, and on leaving the Conservatorium received the highest certificate given to a pupil; after a short residence in France, returned to London; appointed organist of St. Philip's Church, Upper Sydenham; professor of harmony and composition at the Royal Academy of Music; organist and choirmaster, Chapel Royal, Savoy, 1891; died February 4, 1900; buried in Malvern Cemetery.

Herman, Nicolaus, was from 1518 precentor and schoolmaster at Joachimsthal, in the north of Bohemia; retired about 1548, and devoted himself to writing hymns, which he set to music and published in 1560; died May 5, 1561.

Hervey, Rev. Frederick Alfred John, B.A. Cantab., 1868; M.A., 1872; took Holy Orders, 1869; curate of Putney, 1869; domestic chaplain to Baroness North, 1873; rector of Upton Kyne, Devon, 1876; rector of Sandringham with West Newton, Babingley, and Appleton, Norfolk, 1878; domestic chaplain to H.R.H. the Prince of Wales, 1876; chaplain in ordinary to Her Majesty the Queen, 1886.

Hewlett, Thomas, Mus. Bac., son of Mr. Thomas Hewlett of Oxford; born at Oxford, March 16, 1845; pupil of the Rev. L. G. Hayne, Mus. Doc.; graduated as Bachelor in Music at the University of Oxford in 1859; organist of the Duke of Buccleuch's Chapel at Dalkeith from 1865 to 1871, and for eighteen months of 1868 and 1869 of St. Peter's Episcopal Church, Edinburgh, the duties of the morning service being performed by a deputy; of St. Mary's Roman Catholic Church, Broughton Street, Edinburgh, for some time; of Newington Parish Church, Edinburgh, from November 1873 till he died, April 10, 1874; buried in Newington Cemetery, where a monument was erected to his memory by the members of the

Edinburgh Choral Union, ‘in acknowledgment of his musical talent and his great ability as organist of that Society.’

Hews, George, born in Massachusetts, United States of America, in 1806; was a manufacturer of pianofortes, and an organist in Boston; died July 6, 1873.

Hintze, Jakob, born at Bernau, in Prussia, September 4, 1622; occupied a musical position in the Court at Berlin; acted as musical editor of several editions of Cruger’s *Praxis Pietatis Melica*; died at Berlin, May 5, 1702.

Hollingworth, William, son of Mr. John Hollingworth, an able amateur musician; born at Bradford, Yorkshire, March 29, 1840; pupil of his father; conductor of church choirs, glee societies, instrumental bands, etc.; has composed and published three hundred and three original psalm and hymn tunes.

Hopkins, Edward John, born at Westminster, London, June 30, 1818; chorister in the Chapel Royal under William Hawes from 1826 to 1833; pupil of T. F. Walmisley; organist of Mitcham Parish Church, Surrey, 1834 to 1838; St. Peter’s, Islington, 1838 to 1841; St. Luke’s, Berwick Street, London, 1841 to 1843; of the Temple Church, London, from 1843 to January 1898; Mus. Doc. Cantuar, 1882; died February 4, 1901.

Horsley, William, born in London, November 15, 1774; pupil of Dr. Calleott and others; assistant organist at Asylum for Female Orphans, 1798; organist, 1802; graduated Mus. Bac., Oxford, 1800; organist, Belgrave Chapel, Grosvenor Place, 1812; Charterhouse, 1837; died in London, June 12, 1858.

Howard, Samuel, born in London, 1710; chorister in the Chapel Royal under Dr. William Croft; studied under Dr. Pepusch; organist of St. Clement Danes, and St. Bridget’s, Fleet Street, London; Mus. Doc., Cambridge, 1769; died in London, July 13, 1782.

Hullah, John Pyke, born at Worcester, June 27, 1812; pupil of William Horsley; student at the Royal Academy of Music from September 1833 to December 1835; first appeared before the public as composer of an opera ‘The Village

Coquettes,' the book of which was written by Charles Dickens, then scarcely known to fame; was professor of harmony at King's College, London, and other educational establishments; inspector of music in Training Colleges from 1872 to 1882; degree of LL.D. conferred on him by the University of Edinburgh, 1876; elected an honorary member of the St. Cecilia Academy at Rome, 1877; died in London, February 21, 1884. Hullah was an ardent advocate of Wilhem's method of teaching to sing—the fixed *Doh*—and he adapted it to English use. His classes held at Exeter and St. Martin's Halls between the years 1841 and 1850 were attended by thousands.

Humphrey, Pelham, born 1647; one of the children of the Chapel Royal, 1660–1664; pupil of J. B. Lully, at Paris; gentleman of the Chapel Royal, 1667; master of the children of the Chapel Royal in succession to Captain Cooke, 1672; died at Windsor, July 14, 1674; buried in the cloisters of Westminster Abbey.

Hurst, William, born at Leicester, December 3, 1849; an amateur musician; studied for several years under J. T. Stone, the well-known organist and arranger.

Hutton, Laura Josephine, amateur musician and composer; born at Spridlington, Lincolnshire, July 17, 1852; died June 17, 1888. Miss Hutton passed a quiet and uneventful life, chiefly as the devoted fellow-worker of her brother, the Rev. Vernon Wollaston Hutton, vicar of Sneinton, Nottingham, and prebendary of Lincoln Cathedral; and after his death she edited his *Corn of Wheat*, a well-known devotional work.

Irons, Herbert Stephen, son of Mr. John Irons, and nephew of Sir George Job Elvey, Mus. Doc.; born at Canterbury, January 19, 1834; chorister at Canterbury Cathedral from 1844 to 1849; pupil and assistant of Dr. Stephen Elvey at Oxford; precentor and master of the choristers, St. Columba College, Ireland, 1856 to 1857; organist and master of the choristers, Southwell Minster, Notts, 1857 to 1872; assistant organist, Chester Cathedral, 1873 to 1875; since 1876 organist of St. Andrew's Church, Nottingham.

Isaac, Heinrich, born in Germany about the middle of the fifteenth century. He was chapel-master of the Church of St. Giovanni, at Florence, about 1488, and entered the service of the Emperor Maximilian I. as director of the choir about 1510. The date of his death is uncertain.

Jackson, Robert, son of Thomas Jackson, organist : born at Oldham, May 1840; studied at the Royal Academy of Music, London; organist at St. Mark's Church, North Audley Street, Grosvenor Square, London, and at St. Peter's Church, Oldham; has held the latter appointment for more than thirty years, succeeding his father, who was organist for nearly fifty years; member for some time of Halle's orchestra.

Jackson, Thomas, born about 1715; was organist of St. Mary Magdalen Parish Church, and master of the Song School, Newark-on-Trent, in succession to John Alcock, jun., 1768; died November 11, 1781; buried in the church.

Jenner, Rev. Henry Lascelles, D.D., son of Sir Herbert Jenner (afterwards Jenner-Fust); born at Chislehurst, Kent, 1820; educated at Harrow School, and at Trinity Hall, Cambridge; took Holy Orders in 1843; vicar of Preston, near Sandwich, Kent, 1854; consecrated the first Bishop of Dunedin, New Zealand, in 1866, but returned to his living at Preston in 1870, and resigned his bishopric the following year; died suddenly at Preston Vicarage, Wingham, September 18, 1898.

Jones, Rev. William, born at Lowick, Northamptonshire, July 30, 1726; educated at the Charterhouse, and at University College, Oxford, where he graduated, 1749; took Holy Orders, and in 1764 became vicar of Bethersden, Kent, and afterwards rector of Pluckley, a post he afterwards exchanged for the rectory of Paston, Northamptonshire; in 1798 became rector of Hollingbourne, Kent; appointed perpetual curate of Nayland, Suffolk, about 1776; died February 6, 1800.

Joseph (or Josephi), Georg, a musician in the establishment of the Prince-Bishop of Breslau, in the middle of the seventeenth century. He wrote a large number of melodies for the

hymns of Johann Scheffler (Angelus Silesius), which are published in Scheffler's *Heilige Seelenlust oder Geistliche Hirtenlieder*, Breslau, 1657, in three books. They contained 123 tunes, of which 107 are by Joseph. A fourth book was soon afterwards added, with 32 tunes, of which 30 are by Joseph. The work appeared in a complete form in 1668, with a fifth part, containing 48 tunes by Joseph and 2 by other composers.

Kelway, Thomas, born about 1695; organist of Chichester Cathedral, 1720; died May 21, 1749; buried in the south aisle of Chichester Cathedral.

King, Alfred, son of Mr. William King; born at Shelly, Essex, April 24, 1837; educated for the Church, but turned his attention to music; appointed organist at Cuddlesdon Theological College, 1856; organist and choirmaster at Eastnor, Ledbury, 1857 to 1864, at St. Michael's and All Angels', Brighton, 1865 to 1877; from 1877 to 1887 organist of the parish church, Brighton; Fellow of the College of Organists, 1868; graduated Mus. Bac., Oxford, 1872; Mus. Doc., October 1888; since 1878 organist to the Brighton Corporation; conductor of Kuhe's Festival Chorus, and lecturer on harmony at the School of Science and Art.

Knapp, William, born at Warcham in 1698 or 1699—the exact date cannot be given, as the records of the parish were destroyed by fire in 1762; said to have been organist of one of the churches of Wareham, but this wants confirmation; became parish clerk of St. James's Church, Poole, and held the office for thirty-nine years; died at Poole in 1768, and buried September 26, 'somewhere near the old town wall.'

Knecht, Justin Heinrich, born September 30, 1752, at Biberach, in Würtemberg; studied music under Krämer, organist of the Roman Catholic Church at Biberach, and afterwards, from 1768 to 1771, under Schmidt, director of the music at the Collegiate Church at Esslingen; appointed director of the music at Biberach, and in 1807 Hofkapellmeister at Stuttgart, but, owing to intrigues, the post became

distasteful to him, and two years later he returned to Biberach, where he remained till his death, December 1, 1817. In 1799 he edited, along with J. F. Christmann, the Württemberg Choralbuch, and contributed to it ninety-seven tunes of his own composition.

Kocher, Conrad, born at Ditzingen, December 16, 1786; studied the pianoforte at St. Petersburg under Klengel and Berger, and composition under J. H. Müller. In 1819 he travelled to Italy for the purpose of studying church music, and on his return founded a church choral society at Stuttgart: from 1827 to 1865 organist of the Stiftskirche at Stuttgart: received the degree of Ph.D. from Tübingen University in 1852. In 1854-55 he published a large collection of chorales under the title of 'Zionsharfe.' He died at Stuttgart, March 12, 1872.

Lahee, Henry, born at Chelsea, April 11, 1826; organist of Holy Trinity Church, Brompton, 1847 to 1874; latterly resident at Croydon, Surrey. He compiled a collection of 'One Hundred Hymn Tunes' for use along with a hymn book, which was edited by Dr. W. J. Irons, the incumbent of Brompton.

Lamb, Rev. James, son of Mr. James Lamb; born at Dovetcotland, Perth, November 17, 1835; educated in the Perth schools and at Edinburgh University, where he studied music under Professor Donaldson; ordained minister of Old Kilpatrick United Presbyterian Church, February 5, 1867, where he still is; member of the Psalmody Committee of the U.P. Church since 1868 (with the exception of one year); clerk to the Committee during the preparation of The Presbyterian Hymnal and Psalter; and was a member of the Music Committee of The Church Hymnary.

Langdon, Richard, born about 1729; appointed organist of Exeter Cathedral in room of John Silvester, deceased, June 23, 1753; resigned October 4, 1777, when William Jackson succeeded him; appointed organist of Ely Cathedral, November 26, 1777, but does not seem to have entered upon the duties; appointed organist of Bristol Cathedral in room of Samuel Mineard, December 3, 1777; elected one of the lay clerks of

the Cathedral, November 30, 1778 ; resigned before June 25, 1781 ; appointed organist of Armagh Cathedral, August 14, 1782, in succession to Dr. Langrische Doyle ; resigned in 1794, when he was succeeded by Dr. John Clarke (afterwards Clarke-Whitfeld) ; graduated Mus. Bac. at Exeter College, Oxford, July 13, 1761 ; died at Exeter, September 8, 1803, aged seventy-four.

Langran, James, son of Mr. Joseph Langran ; born in London, November 10, 1835 ; pupil of John Baptiste Calkin, Dr. Gordon Saunders, and Sir J. F. Bridge ; organist of Holy Trinity Church, Tottenham, from 1859 to 1870 ; from 1870 to the present time organist of the parish church there ; graduated Mus. Bac., Oxford University, 1884 ; musical editor of the New Mitre-Hymnal, 1875.

La Trobe, Rev. Peter, son of the Rev. C. I. La Trobe ; born in London, February 15, 1795 ; educated at Fulneck, Yorkshire, for the service of the Moravian Church ; in 1836 succeeded his father as Secretary of the Unity of the Moravian Brethren in England ; died suddenly at Bertheldorf, near Herrnhut, September 24, 1863.

Lawes, Henry, son of William Lawes ; born at Dinton, Wiltshire ; baptized January 1, 159⁶ ; pupil of Giovanni Coperario ; on January 1, 162⁵, sworn in as epistler of the Chapel Royal, and on November 3 following, one of the gentlemen, and some time after clerk of the cheque ; composed, in 1634, music for Milton's Masque of 'Comus,' produced at Ludlow Castle on Michaelmas night in that year. He lost his appointments during the Protectorate, but was reinstated in them at the Restoration in 1660. He died in London, October 21, 1662, and was buried in the cloisters at Westminster Abbey. It is Henry Lawes whom Milton addresses in the sonnet beginning ' Harry, whose tuneful and well-measured song,' etc.

Lee, William, succeeded William Popely in 1718 as organist, auditor, and rector chori of Southwell Minster ; died 1754 ; buried in the north transept of Southwell Minster.

Legge, Alfred, born at Cambridge, June 1843 ; entering the choir of Trinity College, Cambridge, at the age of nine, he

received his early musical training under Professor Walmisley and Dr. J. L. Hopkins, to whom he was articled, afterwards becoming assistant organist at Trinity College; leaving Cambridge, studied with Dr. Steggall at the Royal Academy of Music, and later with Dr. E. H. Turpin; organist of St. Clement's Church, Cambridge, 1861; Wickham, Berks, 1864; All Saints, Cambridge, 1865; since that year organist and choirmaster of the Parish Church, Ashford, Kent.

Linekar, Thomas Joseph, son of Mr. John Linekar; born at Hoylake, Cheshire, October 6, 1858; from an early age showed musical talent; studied music under W. H. Jude, of Liverpool, for three years, but principally self-taught; appointed organist of Hoylake Church in 1878, holding the office for six years; afterwards organist of Llandvillo Church for three years; since 1887 organist of St. John's English Wesleyan Church, Colwyn Bay, North Wales. Most of his compositions have been published under the *nom de plume* of Raymond Berenger.

Lloyd, Charles Harford, born at Thornbury, Gloucestershire, October 16, 1849; educated at Rossall School and Magdalen Hall, Oxford; graduated Mus. Bac., 1871; B.A., 1872; M.A., 1875; Mus. Doc., 1892; succeeded Dr. S. S. Wesley as organist of Gloucester Cathedral, 1876; Dr. C. W. Corfe as organist of Christ Church Cathedral, Oxford, 1882; appointed organist and precentor of Eton in succession to Sir Joseph Barnby, 1892.

Löhr, George Augustus, born at Norwich, April 23, 1821; chorister at Magdalen College, Oxford; assistant organist for ten years to Dr. Zechariah Buck, organist of Norwich Cathedral; appointed in November 1845 organist of St. Margaret's Church, Leicester, and afterwards choirmaster; held these offices till his death, August 25, 1897.

Longhurst, William Henry, born at Lambeth, October 6, 1819; chorister in Canterbury Cathedral under Highmore Skeats, sen.; assistant organist to Thomas E. Jones, 1836; master of the choristers and lay clerk in the same year; full organist, 1873; retired 1898; degree of Mus. Doc. conferred on him by Archbishop of Canterbury, 1875.

Lowe, Albert, organist and composer; bookkeeper and manager to the firm of Ewer & Co., musicsellers, London; on the purchasing of that business by Novello, Lowe became reader at their printing works in Dean Street; organist at Trinity Chapel, Conduit Street, London, under the Rev. J. P. Waldo; afterwards organist with Mr. Waldo at St. Stephen's, London, S.W., where he remained until his death, February 24, 1886.

Lowry, Rev. Robert, D.D., born in Philadelphia, Pennsylvania, United States of America, March 12, 1826; educated at Lewisburgh University, Pennsylvania, where he graduated in 1854; entered the Baptist ministry; became, in 1869, Professor of Rhetoric at Lewisburgh; resigned his appointment in 1875, and settled at Plainfield, New Jersey, where, in 1876, he became pastor of the second Baptist Church; received the degree of Doctor of Divinity from his University in 1875; died November 25, 1899.

Luther, Martin, the great leader of the Reformation in Germany, was the son of a miner. He was born at Eisleben, in Saxony, November 10, 1483, and educated at the University of Erfurt; professor of philosophy and divinity in the University of Wittenberg; died at Eisleben, February 18, 1546.

Macey, James Douglas, born at Maidstone, Kent, March 10, 1860; studied the organ at the London Organ School under the Rev. F. Scotson Clark. When nineteen years of age appointed organist of East Finchley Congregational Church, London, N., an office he held for about five years, and which he vacated to become organist and choirmaster to Lyndhurst Road Church, Hampstead (of which the Rev. R. F. Horton, D.D., is minister), a post he still holds; appointed a member of the Consultative Musical Committee to the Congregational Union in connection with the publication of their 'Mission' and 'Sunday School' Hymnals. For the last nine years Mr. Macey has been associated with the well-known firm of organ builders, Messrs. J. W. Walker & Sons, London.

Macfarren, Sir George Alexander, born in London, March 2, 1813; pupil of Charles Lucas and others; appointed prin-

cipal of the Royal Academy of Music, 1875; professor of music in the University of Cambridge, and Mus. Doc., 1875; Mus. Doc., Oxford, 1879; received knighthood, 1883; died in London, October 31, 1887. During the greater part of his life he was totally deprived of sight.

MacLagan, William Dalrymple, D.D., son of David MacLagan, M.D.; born in Edinburgh, June 18, 1826; early in life entered the army and served for a time in India; retired with the rank of lieutenant; entered St. Peter's College, Cambridge, where he graduated B.A., 1856, and M.A. in 1860; took Holy Orders; curate of St. Saviour's, Paddington, 1856 to 1858; St. Stephen's, Marylebone, 1858 to 1860; Secretary to the London Diocesan Church Building Society, 1860 to 1865; curate of Enfield, 1865 to 1869; rector of Newington, 1869 to 1875; vicar of Kensington, 1875 to 1878; consecrated Bishop of Lichfield, 1878; honorary chaplain to the Queen, and prebendary of Reculverland in St. Paul's Cathedral, London; preferred to the archbishopric of York, 1891.

Madan, Rev. Martin, son of Colonel Madan of the Guards, and brother of Spencer Madan, D.D., prebendary of Peterborough; born, 1726; founded the Lock Hospital, London, of which he became chaplain; died, May 1790. In 1769 he edited a Collection of Psalms and Hymns generally known as the 'Lock Collection.'

Main, Hubert Platt, born at Ridgefield, Connecticut, August 17, 1839; studied harmony in 1856 under Dr. Thomas Hastings; composer of many anthems and pieces for Sunday schools; connected with the firm of Biglow & Main, musicsellers and publishers, New York, since its formation in 1868.

Mainzer, Joseph, Ph. Doe., was born at Trèves, October 21, 1801. He received his education in the Maitrise of Trèves Cathedral, and learned to play several musical instruments. With a view to becoming an engineer, he spent some time in the coal mines near Saarbrück, but he at length entered the ecclesiastical profession and was ordained priest in 1826, afterwards becoming an abbé. His political tendencies forced him

to leave Germany. In 1841 he competed against Sir Henry R. Bishop for the musical professorship at Edinburgh University, but was unsuccessful. He met with much success as a teacher and organiser of singing classes ; his Singing for the Million was long popular, and ran through many editions ; died at Manchester, November 10, 1851.

Maker, Frederick Charles, born at Bristol, 1844 ; chorister in Bristol Cathedral, and pupil of the late Alfred Stone ; organist of Milk Street Methodist Free Church ; Clifton Downs Congregational Church ; and from 1882 of Redland Park Congregational Church.

Mann, Arthur Henry, born at Norwich, May 16, 1850 ; chorister in Norwich Cathedral under Dr. Zechariah Buck, and occasionally assistant organist ; organist of St. Peter's Collegiate Church, Wolverhampton, 1870 ; of Tettenhall Parish Church, 1871 ; of Beverley Minster, 1875 ; of King's College, Cambridge, 1876 ; and to the University, 1897 ; music-master of the Leys School, Cambridge ; graduated Mus. Bac., Oxford, 1874, and Mus. Doc., 1882. Dr. Mann acted as musical editor of *The Church of England Hymnal*, 1895.

Martin, Sir George Clement, born at Lambourne, Berks, September 11, 1844 ; pupil of Sir John Stainer ; organist of Lambourne Parish Church, 1860 ; graduated Mus. Bac., Oxford, 1868 ; private organist to the Duke of Buccleuch at Dalkeith, and organist of St. Peter's Episcopal Church, Lutton Place, Edinburgh, 1871 ; master of the choristers at St. Paul's Cathedral, 1874 ; sub-organist, 1876 ; organist in succession to Sir John Stainer, 1888 ; received the degree of Mus. Doc. from the Archbishop of Canterbury, 1883 ; knighted by Queen Victoria, 1897.

Martin, George William, born March 8, 1828, and studied as a chorister in St. Paul's Cathedral under William Hawes. He also sang sometimes in St. James's Palace, when Her Majesty the Queen—then a young girl—used to attend the Chapel Royal with her mother, the Duchess of Kent. He was professor of music at the Normal College for Army School-

masters, and from June 1845 to Michaelmas 1853 was resident music-master at St. John's Training College, Battersea. He was also the first organist of Christ Church, Battersea, which was opened in 1840. He acted as conductor of the concerts of the National Choral Society, the Metropolitan Schools Choral Society, and others; and edited the *Journal of Part Music*, 1861-62. He died at Bolingbroke House Hospital, Wandsworth, April 16, 1881.

Mason, Lowell, son of Johnson Mason and Caty Hartshorn, was born at Medfield, Massachusetts, January 8, 1792. When not much more than a boy, his fondness and aptitude for music placed him in the position of leader of a church choir in his native town. From Massachusetts he removed to Savannah, where he was clerk in a bank. Here he conducted the psalmody of the large Presbyterian church, and compiled his first collection of Church music. Obtaining leave of absence from the bank, he bent his steps to Philadelphia, and offered the copyright of his book to the publishers, if he might but receive a few copies for his own use. They all declined the offer; and when the young enthusiast went to Boston, he fared no better. He was about to return to Savannah, when he met a musical gentleman who desired to examine the work. The gentleman expressed great satisfaction with it, and, with Lowell Mason's permission, showed the manuscript to the Board of Management of the Boston Handel and Haydn Society, of which he was a member. That Society published it, giving the author an interest in the work. It became immensely popular, and speedily ran through seventeen editions. This success decided Lowell Mason's course of life. He took up his abode at Boston, became organist of Dr. Lyman Beecher's church, and commenced the work of lecturing and publishing church music in earnest. In 1832 he established the Boston Academy of Music, and in 1838 obtained power to teach in all the schools of Boston. At the same time he founded periodical conventions of music teachers, which have proved very useful, and are now established in many parts of the States. He also published a large number of manuals and

collections, which sold enormously, and produced him a handsome fortune. His degree of Doctor in Music—the first of the kind conferred by an American college—was granted by the New York University in 1835. He died at Orange, New Jersey, August 11, 1872.

Mather, William, was born in 1756. He was organist of St. Paul's and St. James's, Sheffield, where he died in 1808.

Matthews, Rev. Timothy Richard, born at Colmworth Rectory, near Bedford, November 4, 1826; educated at Bedford Grammar School; graduated B.A. at Gonville and Caius College, Cambridge, 1853; whilst private tutor in the family of the Rev. Lord Wriothesley Russell, canon of Windsor, in 1847, he studied the organ under Sir George J. Elvey; rector of North Coates, near Grimsby, Lincolnshire, since 1869; edited the North Coates Supplemental Tune Book and other collections of hymn tunes.

Meen, Fountain, born at Hackney, London, September 14, 1846; for the most part a self-taught musician; organist successively at Clapton Wesleyan Chapel; St. Mary's, Stoke Newington; since 1880 organist at Union Chapel, Islington; organist to the Sacred Harmonic Society during the last seven years of its existence; appointed professor of the organ at the Guildhall School of Music in succession to the late Josiah Pitman, 1886.

Mendelssohn - Bartholdy, Jakob Ludwig Felix, Ph.D.,—a degree conferred on him by the University of Leipzig in 1836,—was born at Hamburg, February 3, 1809. He studied music from his earliest years; at the age of ten made his first public appearance as a pianist; and began systematically to compose in 1820. The earlier part of his life was principally spent in Berlin; in 1835 he was appointed conductor of the Gewandhaus Concerts at Leipzig; and in 1843, mainly owing to his exertions, the Leipzig Conservatorium was founded under his direction. He died at Leipzig, November 4, 1847, and was buried at Berlin.

Merrick, Rev. George Purnell, educated at King's College, London, and at Exeter College, Oxford; graduated Mus. Bac.,

1805 : B.A., 1807 : M.A., 1878 : curate of St. Paul's, Knightsbridge, 1872-73 ; of St. Stephen's, Westminster, 1874-76 ; of Llanelly, 1876-77 ; chaplain of H.M. Prisons, Westminster, 1877-83 ; Millbank, 1883-90 ; Wrenwood Script, 1860-93 ; Holloway and Newgate, 1893-97 ; visiting chaplain to H.M. Prisons, England and Wales, 1897.

Milgrove, Benjamin, born about 1731 : precentor of the Countess of Huntingdon's Chapel, Bath, but how long cannot be ascertained ; died 1810.

Miller, Charles Edward, born December 30, 1850 : from 1883 to 1893 organist, St. Augustine's with St. Faith's by St. Paul's, London ; Fellow of the Royal College of Organists.

Miller, Edward, born at Norwich in 1735 : studied under Dr. Burney : elected organist of Doncaster upon the recommendation of Dr. Nares, July 24, 1756, and held that post for fifty-one years : graduated Mus. Doc., Cambridge, 1789 ; died September 12 or 13, 1807.

Monk, Edwin George, son of George Monk : born at Frome, Somersetshire, December 13, 1816 : pupil of the brother George and Henry Field for pianoforte and organ : settled in London, and attended Hullah's singing classes, and studied privately under Henry Philips and Macfarren ; successively organist at Midsemer Norton Parish Church and Christ Church, Frenze : in 1844 appointed first organist, precentor, and music-master at St. Columba's College, founded in 1843 at Stackallan, Ireland ; in 1847 settled at Oxford as a teacher of singing, and the following year became organist, precentor, and music-master at St. Peter's College, Radley, Berks : resigned, 1850 : graduated Mus. Bac., Oxford, 1848 ; Mus. Doc., 1856 ; elected organist of York Minster, 1858 ; resigned, 1883 ; elected a Fellow of the Royal Astronomical Society, 1871 ; from 1871 to 1883 one of the examiners for musical degrees at Oxford : died at East Cottage, Radley, Berkshire, January 3, 1900.

Monk, Mark James, born at Hunmanby, Yorkshire, March 16, 1858 ; received his musical education at York Minster, 1867-78, under his uncle, Dr. E. G. Monk ; organist at various

churches in York ; St. John's, Ladywood, Birmingham, 1879 ; Parish Church, Ashby-de-la-Zouch, 1880 ; Banbury, 1883 ; and of Truro Cathedral from 1890 ; diocesan choirmaster and conductor, choral festivals ; precentor of deanery of Powder Choral Association ; conductor of Truro Philharmonic, 1890 ; graduated Mus. Bac., Oxford, 1878 ; Mus. Doc., 1888 ; Fellow of Royal College of Organists.

Monk, William Henry, son of William and Anna Coleman Monk ; born in London, March 16, 1823 ; pupil of Thomas Adams, J. A. Hamilton, and G. A. Griesbach ; organist and choirmaster of Eaton Chapel, Pimlico, 1841 to 1843 ; St. George's Chapel, Albemarle Street, 1843 to 1845 ; Portman Chapel, Marylebone, 1845 to 1847 ; choirmaster at King's College, London, 1847 ; organist there in 1849, and professor of vocal music in 1874, on the resignation of Dr. Hullah ; appointed organist of St. Matthias's Church, Stoke Newington, in 1852 ; degree of Mus. Doc. conferred on him by University of Durham, 1882 ; died after a short illness, March 1, 1889 ; musical editor of *Hymns Ancient and Modern* and other important collections of Church music.

Morley, Henry L., for some time organist of St. Paul's Church, Herne Hill, London ; resigned December 1883.

Morley, Thomas, son of Mr. Thomas Morley, of Longwall Street, Oxford, who carried on an extensive bookbinding business ; born at Oxford, January 1, 1845 ; chorister at Queen's College, Oxford ; studied music under the Rev. L. G. Hayne, Mus. Doc. ; organist of the Parish Church of Bradfield, Essex, 1861 ; of St. Albans, Holborn, London, 1863, and of St. Ninian's Cathedral, Perth, 1870 ; private organist to the Earl of Kinnoul, 1871 ; organist of St. James's, Tunbridge Wells, 1876 ; Harmondsworth, 1880 ; St. Peter's, Vauxall, 1881 ; St. Barnabas, Oxford, 1882 ; St. John's, New Brunswick, 1886, where he died November 1891 ; buried in the Church of England burying-ground, St. John's, New Brunswick.

Morley, William, graduated Mus. Bac., Oxford, in 1713 ; gentleman of the Chapel Royal, 1715 ; died October 29, 1721.

Mornington, Garret Wellesley, first Earl of; born July 16, 1735; graduated B.A., Dublin University, 1754; M.A., 1757; Mus. Doc., 1764; first musical professor, Dublin University, 1764; resigned 1774; died at Kensington, May 22, 1781; father of the Duke of Wellington and of the Marquis of Wellesley.

Moss, Edwin, born in London, January 4, 1838; educated for the scholastic profession; commenced duties as headmaster of a school at Cardiff, January 4, 1858, where he remained for four years; subsequently filled a similar position at Wantage, Berkshire; relinquished school work for the musical profession, and returned to London; in June 1866 appointed precentor of Poultry Chapel, a post he held for nine years; since January 1877, tenor vocalist at the Foundling Chapel.

Nares, James, son of Mr. George Nares; born at Stanwell, Middlesex, in 1715; baptized, April 19; chorister in the Chapel Royal, successively under Dr. Croft and Bernard Gates, and afterwards a pupil of Dr. Pepusch; appointed organist of York Cathedral, 1734; organist and composer to the Chapel Royal, 1756; master of the children in room of Gates, his old master, 1757 to 1780; graduated Mus. Doc., at Cambridge, 1756; died February 10, 1783, and was buried in St. Margaret's, Westminster.

Neander, Joachim, born at Bremen in 1640 (or, according to some, 1650); in 1674 appointed headmaster of the Grammar School at Dusseldorf, and in 1679 second preacher at St. Martin's Church in Bremen; died May 31, 1680.

Neumark, Georg, son of Michael Neumark; born March 16, 1621, at Langensalza, from whence his family subsequently removed to Mühlhausen; studied jurisprudence at the University of Könisberg; and after some years of poverty and privation became, in 1651, librarian of the archives at Weimar, where he died, July 8, 1681.

Newport, Walter, son of an architect; born at Manchester, December 24, 1839; educated at Clapham Grammar School, near London, where he was a chorister; organist successively

of Trinity Church, Lambeth, of St. George's Chapel, Albemarle Street, London, and of Hurstpierpoint Church, near Brighton ; afterwards organist and choirmaster of Holywood Church, near Belfast, about 1878.

Nicolai, Philipp, son of Theodor (or Theodorich) Nicolai, Lutheran pastor at Mengeringhausen, in Waldeck ; born at Mengeringhausen, August 10, 1556 ; studied theology at Erfurt and Wittenberg ; occupied several pastoral charges ; in 1601 appointed pastor of St. Catherine's Church, Hamburg, where he died, October 26, 1608.

Norris, Thomas, son of John Norris ; born at Mere, Wiltshire ; baptized in Mere Church, August 15, 1741 ; chorister in Salisbury Cathedral ; organist of Christ Church and of St. John's College, Oxford, 1765 ; lay clerk of Magdalen College, Oxford, 1771 ; Mus. Bac., Oxford, 1765 ; died at Himley Hall, Staffordshire, the seat of Lord Dudley and Ward, September 3, 1790.

Oakeley, Sir Herbert Stanley, son of Sir Herbert Oakeley, Bart. ; born at Ealing, Middlesex, July 22, 1830 ; pupil of Dr. Stephen Elvey at Oxford, afterwards of Moscheles, Schneider, and others ; B.A., Oxford, 1853 ; M.A., 1856 ; professor of music in Edinburgh University, in succession to John Donaldson, 1865 to 1891 ; Mus. Doc., Canterbury, 1871, Oxford, 1879 ; LL.D., Aberdeen, 1881, and composer of music to the Queen in Scotland ; knighted 1876 ; elected a member of the Philharmonic Academy of Bologna, 1888.

Ouseley, Rev. Sir Frederick Arthur Gore, Bart., son of Sir William Gore Ouseley, the eminent Oriental scholar, who was successively ambassador and minister plenipotentiary to Persia and St. Petersburg ; born in London, August 12, 1825 ; named Frederick after the Duke of York, and Arthur after the Duke of Wellington, his godfathers ; educated privately, and in 1843 entered Christ Church, Oxford, as a gentleman commoner ; took Holy Orders, 1849 ; curate of St. Barnabas, Pimlico, and St. Paul's, Knightsbridge, 1849 to 1851 ; professor of music in the University of Oxford, and precentor of Hereford Cathedral,

1855 ; graduated Mus. Bac., Oxford, 1850, and Mus. Doc., 1854, the oratorio 'St. Polycarp' being his exercise for the latter degree : erected at Tenbury on a portion of his property a church and college dedicated to St. Michael and All Angels, of which he was first vicar and warden : died suddenly at Hereford, April 6, 1889 ; buried at St. Michael's College, Tenbury, April 11.

Palestrina, Giovanni Pierluigi da, son of Sante Pierluigi and Maria Gismondi, was born at Palestrina, in the province of Rome, early in the sixteenth century, the exact year of his birth being as yet undetermined. He is believed to have studied under Claude Goudimel, who had a music school in Rome at that time. In 1544 he was appointed organist 'for the rest of his life' by the canons of St. Agapeto, in his native town, but in 1551, Pope Julius III., who had been bishop of Palestrina from 1543 to 1550, summoned him to Rome and conferred on him the office of 'Maestro' of the Cappella Giulia in the Vatican. Palestrina spent the remainder of his long life in Rome, occupying various posts, and died on February 2, 1594.

Palmer, Horatio Richmond, born at Sherburne, New York State, April 26, 1834 ; a teacher of music, leader of conventions, composer, etc. ; from 1867 to 1886 he published twenty-nine distinct musical works, of which, perhaps, his Theory of Music, issued in 1876, is the best known. The degree of Mus. Doc. conferred on him by the University of Chicago, June 1879, and by Alfred University of New York in June 1880.

Parr, Rev. Henry, son of Mr. Thomas Parr : born at Lythwood Hall, Shropshire, August 16, 1815 ; educated at Magdalen College, Oxford, and St. Bees, Cumberland : took Holy Orders, 1845 : vicar of Taunton, Somersetshire, 1846 to 1858 : curate of Tunbridge, 1859 to 1861 : perpetual curate of Ash Church, Gloucestershire, 1861 to 1862 : curate in charge of Yoxford, Suffolk, 1867 ; vicar from 1872 to 1894. Mr. Parr is the compiler of *Church of England Psalmody* (now in its eighth edition), a work specially useful on account of the valuable and accurate information it contains as to the composers and sources of psalm and hymn tunes.

Parry, Sir Charles Hubert Hastings, second son of Mr. Thomas Gambier Parry ; born at Bournemouth, February 27, 1848 ; educated at a private school at Malvern and at Twyford School, near Winchester ; entered Eton in 1861, and when eighteen years of age (1867) graduated Mus. Bac. at Oxford, his exercise being a setting of ‘O Lord, Thou hast cast me out’ ; in January 1867 went to Oxford and entered Exeter College ; graduated B.A., 1870 ; pupil of H. H. Pierson at Stuttgart, also of Sir George Macfarren, Sir Sterndale Bennett, and Mr. Dannreuther ; in 1883 appointed choragus of the University of Oxford ; Mus. Doc. (*honoris causa*), Cambridge, 1883 ; Mus. Doc., Oxford, 1884 ; appointed professor of composition and musical history in the Royal College of Music on its opening in 1883 ; succeeded Sir George Grove as director of the Royal College of Music, 1884 ; knighted by the Queen, 1898 ; appointed professor of music in the University of Oxford in 1900.

Patten, William, born at Fareham, Hants, 1803 ; chorister in Winchester Cathedral, and pupil of Dr. Chard ; organist of the Hospital of St. Cross, Winchester ; died July 29, 1863.

Patton, Arthur St. George, eldest son of the Rev. George F. A. Patton, B.A. ; born at Belfast, April 23, 1853 ; educated at Trinity College, Dublin ; organist of All Saints’ Church, Blackrock, near Dublin, 1875 ; of Trinity Church, Rathmines, 1877 ; of St. Anne’s, Dublin, 1881 ; died 1892.

Peace, Albert Lister, son of Mr. Lister Peace ; born at Huddersfield, January 26, 1844 ; a self-taught musician ; appointed organist of Holmfirth Parish Church, Yorkshire, 1853 ; of Dewsbury Parish Church, 1858 ; St. Thomas’s Church, Huddersfield, 1859 ; Brunswick Street Chapel, Huddersfield, 1861 ; Providence Place Chapel, Cleckheaton, 1863 ; Trinity Congregational Church, Glasgow, 1865 ; the University, 1870 ; organist and choirmaster, St. John’s Episcopal Church, 1873 ; Maxwell Parish Church, 1875 ; Hillhead Parish Church, 1876 ; St. Andrew’s Halls, 1877, and in 1879 of the Glasgow Cathedral, a position he held till 1897, when he removed to Liverpool on being elected—after competition—organist of St. George’s Hall, in succession to the late W. T. Best ; graduated

Mus. Bac. at the University of Oxford, 1870; Mus. Doc., 1875; elected a Fellow of the College of Organists (*honoris causa*), session 1886-87. Dr. Peace was musical editor of the Scottish Hymnal, 1885; Psalms and Paraphrases with Tunes, 1886; The Psalter with Chants, 1888; and The Scottish Anthem Book, 1891.

Pearsall, Robert Lucas de, born at Clifton, March 14, 1795; studied law, and was called to the Bar in 1821, practising for four years; became a music pupil of Panny at Mayence; settled at Wartensee Castle, on Lake of Constance, from 1832; died at Wartensee, August 5, 1856.

Perry, Edwin Cooper, born at Wednesbury, Staffordshire, September 10, 1850; educated at Eton and Cambridge; B.A. (senior classic), 1880; M.A., 1883; M.D., 1888; F.R.C.P., London, 1894; Fellow of King's College, Cambridge, 1880-87; assistant physician to Guy's Hospital, 1887; physician to Guy's Hospital, 1899; studied music at Leipzig; edited, with Dr. Mann, the Anthem Book in use in the chapel of King's College, Cambridge.

Pleyel, Ignaz Josef, born in Ruppersthal, near Vienna, June 1, 1757; pupil of Joseph Haydn; for several years chapel master at Strasburg Cathedral; established in Paris a music-selling and publishing business, and afterwards founded (1807) the pianoforte manufacturing firm now known as Pleyel, Wolff, & Co.; died near Paris, November 14, 1831.

Poole, Clement William, son of a solicitor; born at Ealing, Middlesex, June 7, 1828; educated at the Islington Proprietary School under the late Bishop of London (Jackson); pupil of Joseph Thomas Cooper; amateur musician and composer; officiated from time to time as organist and choirmaster (honorary) at the Parish Church, Kingston-on-Thames; Trinity Church, Ramsgate; and Christ Church, Ealing.

Poole, Rev. Henry James, son of a surgeon; born at Huntspill, Somerset, March 8, 1843; when a boy played the flute in the band of the church, where his uncle was minister; studied music under the Rev. L. G. Hayne, Mus.

Doc.; educated at Queen's College, Oxford; graduating B.A., 1866; M.A., 1870; ordained deacon, 1867; priest, 1869; curate of St. Matthew's, Manchester, 1867 to 1869; Dulverton, Somerset, 1870 to 1871; Oakford, Devon, 1871 to 1873; Cranbourne, Dorset, 1873 to 1874; St. David's, Exeter, 1874 to 1876; rector of Stowell, diocese of Bath and Wells, 1876; died January 15, 1897.

Pring, Joseph, born at Kensington, 1776; chorister in St. Paul's Cathedral under Robert Hudson, Mus. Bac.; succeeded Edmund Olive as organist of Bangor Cathedral, 1793; Mus. Bac. and Mus. Doc., Oxford, 1808; died at Bangor, February 13, 1842.

Prout, Ebenezer, born at Oundle, Northamptonshire, March 1, 1835; B.A., London University, 1854; successively organist of St. Thomas's Square Chapel, Hackney; the Congregational Church, Kentish Town; the New Tabernacle, Old Kent Road; St. Mary, Newington Butts, 1859 to 1861; Union Chapel, Islington, 1861 to 1873; professor of harmony and counterpoint at the National Training School for Music, 1876; professor of the Royal Academy of Music, 1879; professor of harmony and composition at the Guildhall School of Music, London, 1884; professor of music in the University of Dublin, 1895; Mus. Doc., Dublin, *honoris causa*, 1895; Mus. Doc., Edinburgh, *honoris causa*, 1895.

Purdie, Charles Henry, son of a bookseller; born at Folkestone, Kent, January 11, 1799; at one time a vocalist of some repute; sang at the coronation of Queen Victoria; engaged in music publishing for the greater part of his life; was an ardent advocate for the revision of the law in matters of copyright in musical publications; for some years director of the psalmody in the Scotch Church, Crown Court, London; composer of many hymn tunes; died April 23, 1885.

Randall, John, born 1715; chorister in the Chapel Royal under Bernard Gates, from about 1730 to 1735; organist of Trinity and St. John's Colleges, Cambridge; of King's College, about 1745; also of the University Church, and of Pembroke

Hall; Mus. Bac., Cambridge, 1744; Mus. Doc., 1756; appointed professor of music in Cambridge University in succession to Dr. Maurice Greene, 1755; died March 18, 1799.

Redhead, Richard, born at Harrow, in the county of Middlesex, March 1, 1820; educated at Magdalen College, Oxford; pupil of the College organist, Walter Vicary, Mus. Bac.; appointed organist of Old Margaret Chapel, Margaret Street, London, in 1839; afterwards of All Saints' Church, Margaret Street, till 1864, and from that year till 1894, of St. Mary Magdalen Church, Paddington.

Reinagle, Alexander Robert, born at Brighton, August 21, 1790; son of Joseph Reinagle, at one time leader of the band at the Edinburgh Theatre, and well known in Scotland during the eighteenth century for his fine performances on the violoncello; appointed organist of St. Peter's-in-the-East, Oxford, 1822 or 1823; resigned, 1853; died at Kidlington, near that city, April 6, 1877; buried in Kidlington churchyard.

Richardson, John, was born at Preston, December 14, 1816. He received his education at the Fox Street Catholic School in that town. In early boyhood he showed a great taste for music, and was a member of St. Wilfred's Church Choir. In 1829 he sang at the reopening of St. Patrick's, Liverpool, when his ability as an alto singer attracted attention. In the same year he was engaged as principal alto singer at St. Nicholas Catholic Chapel, Liverpool, at a salary of eight or ten pounds a year; he was afterwards apprenticed as a house painter and decorator, but did not at the expiration of his apprenticeship follow that business. At nineteen years of age he was appointed organist at St. Mary's Catholic Church, Liverpool; two years later he returned to St. Nicholas Chapel as organist—a post he held for over twenty years. He taught music at St. Edward's College from 1844 to 1857, and had an extensive practice as a teacher; among his pupils was the famous organist, W. T. Best, who spoke in the highest terms of Richardson's abilities as an organist and teacher. In 1860 Richardson returned to Preston

broken down in health and constitution, and remained an invalid up to the time of his death, April 13, 1879.

Rimbault, Edward Francis, son of Stephen Francis Rimbault, organist of St. Giles-in-the-Fields ; born in London, June 13, 1816; pupil of his father, also of Samuel Wesley and Dr. Crotch ; organist of the Swiss Chapel, Soho, London, 1832 ; of St. Peter's, Vere Street, 1866 till 1871 ; afterwards of St. John's Wood Presbyterian Church, London ; eminent musical antiquary ; received the degree of LL.D. from the University of Göttingen in 1842 ; died in London, September 26, 1876.

Rink or Rinck, Johann Christian Heinrich, born at Elgersburg, Gotha, February 18, 1770 ; pupil of Forkel and others ; organist at Giessen, 1789, and afterwards professor at the Music School there ; organist and professor at Darmstadt University, 1806 ; court organist at Darmstadt, 1813 ; Ph. Doc., Giessen University, 1840 ; died at Darmstadt, August 7, 1846.

Robinson, John, born 1682 ; chorister in the Chapel Royal under Dr. John Blow ; organist of St. Laurence, Jewry, London, 1710 ; of St. Magnus Church, London Bridge, 1710 ; assistant organist of Westminster Abbey ; organist, 1727, retaining his previous appointments ; died April 30, 1762, and buried in the same grave as Dr. William Croft, in the north aisle of Westminster Abbey.

Root, George Frederick, son of Mr. Frederick Ferdinand Root ; born at Sheffield, Massachusetts, August 30, 1820 ; teacher of singing and organ at Boston, 1834 to 1843 ; music teacher in New York, where he established a school for the training of music teachers, 1844 to 1855 ; removed to Chicago and founded the firm of Root & Cady, 1860 to 1880, now Root & Sons ; degree of Mus. Doc. conferred on him by the University of Chicago in 1872 ; died August 6, 1895.

Rousseau, Jean Jacques, son of Isaac Rousseau, a watchmaker at Geneva, where he was born June 28, 1712 ; author of a musical dictionary and of several pamphlets on music, but best known by his literary and philosophical works ; died at Ermenonville, near Paris, July 3, 1778.

Sangster, Walter Hay, born in London, September 17, 1835; chorister of the Temple Church under Dr. E. J. Hopkins; organist of Christ Church, Ealing; chapel of the British Embassy, Berlin, 1855 to 1856; St. Michael's, Chester Square, London, till 1861; All Saints', St. John's Wood, 1861 to 1864; St. James's Parish Church, Weybridge, 1865 to 1872; organist and master of the children of St. Michael and All Angels, Paddington, 1872 to 1878; graduated Mus. Bac., Oxford, 1870; Mus. Doc., 1877; organist of St. Saviour's, Eastbourne, from 1880 till his death, March 2, 1899.

Schein, Johann Hermann, born at Grünhain, near Zwickaw, Saxony, January 20, 1586; from 1599 to 1603 was in the choir of the chapel of the Elector of Saxony at Dresden; studied theology and philosophy at Leipzig; became music director at Weimar in 1613; precentor in St. Thomas's School, Leipzig, in 1615; died November 19, 1630. His principal work is the Cantional or Gesangbuch Augsburgischer Confession (hymn book for the Lutheran Church), Leipzig, 1627.

Scholefield, Rev. Clement Cotterill, M.A., born at Edgbaston, near Birmingham, June 22, 1830; youngest son of the late Mr. William Scholefield, who was for twenty years M.P. for Birmingham; educated at Pocklington Grammar School, York-shire; graduated at St. John's College, Cambridge; ordained pastor of the parish church, Hove, Brighton, in 1867, where he remained for two years; afterwards pastor of St. Peter's, South Kensington, for eight years; since 1880 chaplain of Eton College, Windsor.

Scholinus, Friedrich Karl Ludwig, born at Magdeburg, June 19, 1772; pastor at Nedlitz, in Saxony; died October 6, 1816.

Schluthes, Wilhelm, son of an officer in the German army; born at Hesse Cassel, September 9, 1816; brought up as a Lutheran, but became a Catholic through reading Frederick Faber's books; was received into the Church at the Oratory, South Kensington, London, about 1852, where shortly after he became director of the Oratory choir, a position he held till

1872; teacher of music at the Convent of the Sacred Heart, Roehampton, from 1868 to 1879; died suddenly at Bois-de-Colombes, near Paris, August 16, 1879; buried there.

Schulz, Johann Abraham Peter, born at Liineburg in 1747; pupil of Kirnberger; from 1780 to 1787 conductor to Prince Henry of Prussia at Rheinsberg; from 1787 to 1794 court conductor at Copenhagen, whence he returned in 1794 to Germany; died at Schwedt, June 10, 1800.

Shrubsole, William, youngest son of Mr. Thomas Shrubsole, farrier; born at Canterbury; baptized in the parish of All Saints, January 13, 1760; chorister at the Cathedral there from Lady-day 1770 to Michaelmas 1777, and doubtless studied the organ under Samuel Porter, then organist at the Cathedral; appointed organist of Bangor Cathedral, 1782, being allowed ‘the sum of eight guineas towards the expenses of his journey, the removal of his Harpsichord and other effects from London to Bangor’; after repeated warnings, dismissed from office in 1783 for frequenting conventicles or religious assemblies, where doctrines were taught contrary to those of the Church of England; settled in London as a music teacher, and among his music pupils were William Russell, organist of the Foundling Chapel, and Benjamin Jacob, of Surrey Chapel fame; appointed organist of Spa Fields Chapel, London, in 1784, and held that office till his death on January 18, 1806; buried in Bunhill Fields, London.

Silcher, Friedrich, born at Schnaith, a village in Würtemburg, June 27, 1789; pupil of Auberlen at Fellbach from 1803 to 1806; appointed assistant teacher in the town of Schorndorf in 1806; removed to Stuttgart in 1811, and in 1817 to Tübingen, having been appointed to the newly instituted office of music director in the University there; in 1852 received the degree of Ph. Doc.; died August 28, 1860.

Simpson, Robert, a weaver by trade, was born at Glasgow during the last decade of the eighteenth century. He led the psalmody for some time in Dr. Wardlaw’s church there, but how long cannot now be ascertained. In August 1823 he was

appointed precentor and session-clerk of the East Parish Church, Greenock, at a salary of forty pounds a year, positions he was well qualified to fill, as he is said to have been a man of good education, and an excellent musician and vocalist. On his removal to Greenock he made music his profession, and was much and generally respected, being a quiet and unobtrusive man of simple and studious habits. He was of rather delicate constitution, and died of cholera, June or July 1832, aged about forty years.

Smart, Sir George Thomas, son of George Smart, music-seller in London; born May 10, 1776; chorister in the Chapel Royal under Dr. Ayrton; studied the organ under Dr. Dupuis, and composition under Dr. Arnold. On quitting the choir of the Chapel Royal in 1791, he obtained the appointment of organist of St. James's Chapel, Hampstead Road; after successfully conducting some concerts in Dublin, he was knighted in 1811 by the Lord Lieutenant; on April 1, 1822, appointed one of the organists of the Chapel Royal; conducted the music at the coronations of William IV. and Queen Victoria, and at numerous provincial festivals, at one of which, Liverpool in 1836, Mendelssohn's 'St. Paul' was first performed in England; died at his house in Bedford Square, London, February 23, 1897.

Smart, Henry, son of Mr. Henry Smart, an eminent merci. l.a., and nephew of Sir George Smart, was born in London, October 26, 1813. After receiving a commission in the Indian Army, which he did not accept, he was articled to a solicitor, but finally adopted music as his profession, and studied chiefly under Mr. W. H. Kearns. From 1831 till 1836 organist of the parish church, Blackburn, in Lancashire; of St. Philip's, Regent Street, London, 1838 to 1839; St. Luke's, Old Street, 1844 to 1864; and of St. Pancras Church, London, from 1865 till he died, July 6, 1879. For the last fourteen years of his life Smart was quite blind.

Smith, Rev. Henry Percy, born 1825: educated at Balliol College, Oxford; graduated B.A., 1848; M.A., 1850; ordained deacon, 1849; priest, 1850; curate of Eversley, Hants, 1849 to

1851; perpetual curate of St. Michael's, York Town, Farnborough, Surrey, 1851 to 1868 ; vicar of Great Barnton, Suffolk, 1868 to 1882 ; canon of Gibraltar, 1892 ; chaplain of Christ Church, Cannes, 1882 to 1893 ; died January 1898.

Smith, Isaac, was clerk to the Alie Street Meeting, London ; died about 1800 ; said to be the first Dissenting clerk that ever received for his services £20 per annum.

Smith, John Stafford, son of Mr. Martin Smith, organist of Gloucester Cathedral ; born at Gloucester, 1750 ; baptized March 30 ; pupil of his father and Dr. William Boyce ; gentleman of the Chapel Royal, 1784 ; lay vicar of Westminster Abbey, February 22, 1785 ; installed April 18, 1786 ; vicar-choral of Westminster Abbey, 1794 ; organist of the Chapel Royal in succession to Dr. Samuel Arnold, 1802 ; master of the choristers, 1805 till 1817 ; died September 21, 1836.

Smith, Robert Archibald, son of Archibald Smith and Ann Whitcher, was born at Reading, Berks, November 16, 1780. His father was a silk-weaver in Paisley, but owing to a depression in trade, had left that town and settled in Reading in 1774. Smith gave very early evidence of his genius for music, but his father insisted on placing him in his own workshop. The family returned to Paisley in 1800, and in 1803 Smith, who was suffering in health from his confined employment, and who showed no aptitude for his father's trade, was at last allowed to follow his inclinations, and to begin work as a teacher of music. In 1807 he was appointed precentor and session-clerk of the Abbey Church, Paisley. For this appointment he was largely indebted to Dr. Boog, senior minister of the parish, who, himself a lover of music, had discovered Smith's merits, and become one of his warmest friends. In 1810 he published a small collection of psalmody, entitled *Devotional Music, Original and Selected*, and he gave considerable assistance to Dr. Andrew Thomson, of St. George's, Edinburgh, in the compilation of *Sacred Harmony* for the use of St. George's Church, 1820. The result of his connection with Dr. Thomson was, that in 1823, when the precentorship of St. George's became vacant, he was asked by the kirk-session if he would be willing to accept

the post. He replied in the affirmative, and on the unanimous request of the kirk session, the Town Council gave him the appointment. Under his direction, St. George's attained a foremost place among the churches of Edinburgh in respect to its music. He edited several collections of sacred music, which have had a marked influence on psalmody in Scotland. He died in Edinburgh on 3rd January 1829, and was buried in St. Cuthbert's churchyard, the large attendance at his funeral bearing witness to the universal esteem in which he was held.

Smith, Samuel, son of Edward Woodley Smith, lay clerk of St. George's Chapel, Windsor, and brother of Alfred Montem Smith and George Townsend Smith, two well-known musicians; born at Eton, August 29, 1821; in 1831 admitted as one of the children of the Chapel Royal under William Hawes; pupil of Sir George Job Elvey; organist for a short time of Hayes Church, Middlesex; afterwards at Eton and Egham, where he remained twelve years; from December 1858 to October 1861 organist at Trinity Church, Windsor; from 1861 till 1895 at the Parish Church, Windsor.

Soaper, John, chorister in St. Paul's Cathedral under William Savage; gentleman of the Chapel Royal and vicar-choral of St. Paul's Cathedral; died June 5, 1794, aged fifty-one; buried in St. Paul's Cathedral.

Somervell, Arthur, born at Windermere, 1803; educated at Uppingham School and Cambridge; studied music at Berlin High School and at Royal College of Music under Dr. Stanford and Sir Hubert Parry.

Southgate, Rev. Frederic, son of Mr. Francis Southgate, solicitor; born at Gravesend, Kent, October 7, 1824; educated as a boy at the Rev. Christian Lenney's school at Ramsgate; afterwards entered his father's office, intending to study for the legal profession, which he subsequently abandoned for the Church; graduated B.A. at Emmanuel College, Cambridge, 1848; ordained deacon in 1846, priest in 1850, and soon after became curate at Castle Headingham, Suffolk; a few years later became incumbent of St. Mark's, Rosherville, Kent; in

1858 presented by the Crown with the living of Northfleet; died there January 30, 1885.

Spohr, Louis, son of Karl Heinrich Spohr, a physician; born at Brunswick, April 5, 1784; at an early age showed musical talent; studied harmony at Brunswick under Hartung, and the violin under Kunisch and Maucourt; after travelling a great deal, he settled at Cassel in 1822, and was appointed director of the Court Theatre orchestra there, an office he held till 1857, when he retired on a pension; died at Cassel, October 22, 1859.

Stainer, John, son of a schoolmaster; born in London, June 6, 1840; when seven years of age became a chorister at St. Paul's Cathedral, and remained there eight or nine years, during which period several chants and an anthem of his composition were performed at the services; pupil of George Cooper and Dr. Steggall; organist of St. Benet and St. Peter's, Paul's Wharf, 1855; of St. Michael's College, Tenbury, 1856; Magdalen College, Oxford, 1859; graduated as Mus. Bac. at Oxford, 1859; Mus. Doc., 1865; B.A., Oxford, 1864; M.A., 1866; succeeded Sir John Goss as organist of St. Paul's Cathedral, 1872; resigned 1888, and received the honour of knighthood; appointed in 1880 principal of the National Training School for Music, and in 1883 inspector of music in Training Colleges; succeeded Sir F. A. Gore Ouseley as professor of music in Oxford University, 1889; resigned 1899; died at Verona, March 31, 1901.

Statham, Rev. William, born at Tarporley Rectory, Cheshire, September 29, 1832; eldest son of the late Rev. Richard Jervis Statham, B.A., who was for thirty-five years rector of Tarporley; educated at Marlborough; about 1856 graduated B.A. at University College, Durham; ordained to the curacy of Tunstall, 1858; since 1866 vicar of Ellesmere Port; degree of Mus. Doc. conferred on him by Durham University, 1876; died January 7, 1898.

Steggall, Charles, son of Mr. Robert William Steggall; born in London, June 3, 1826; received his musical education at the Royal Academy of Music, principally under Sir William Sterndale Bennett; appointed a professor at that institution

in 1851, and graduated Mus. Bac. and Mus. Doc. at Cambridge in 1851 : organist of Christ Chapel, Maida Hill, 1847 : Christ Church, Paddington, London, 1855 : organist of Lincoln's Inn since 1864 ; since 1882 examiner at Cambridge for the degree of Mus. Doc.

Stewart, Sir Robert Prescott, born in Dublin, December 16, 1825 ; chorister in Christ Church Cathedral, Dublin, 1833 to 1840 ; organist of Christ Church Cathedral, 1844 ; appointed in the same year organist of the chapel of Trinity College, and in 1852 a vicar-choral of St. Patrick's Cathedral ; graduated Mus. Doc. at Dublin University, 1851, and was appointed University Professor in 1861 ; received knighthood in 1872 from the Lord Lieutenant of Ireland, Earl Spencer ; died in Dublin, March 24, 1894.

Sullivan, Sir Arthur Seymour, born in London, May 13, 1842 ; son of Mr. Thomas Sullivan, a musician, a native of Cork ; was a chorister in the Chapel Royal, 1854 to 1857 ; elected Mendelssohn scholar at the Royal Academy of Music, London, 1856 ; studied there under Sir John Goss and Sir W. Sterndale Bennett till 1858 : afterwards at Leipzig under Plaidy, Moscheles, Richter, Rietz, and Hauptmann, from 1858 to 1861 ; organist of St. Michael's, Chester Square, till 1867, and St. Peter's, Cranley Gardens, London, till 1871 : received the degree of Doctor in Music from the University of Cambridge, 1876, and from Oxford University, 1879 ; knighted May 15, 1883 ; died in London, November 22, 1900.

Sweeting, Edward Thomas, son of Mr. Edward Sweeting : born at Alsager, in Cheshire, September 16, 1863 ; obtained in 1876 an open scholarship at the National Training School of Music ; studied there under Sir J. F. Bridge, Mr. J. F. Barnett, Dr. Ebenezer Prout, and others ; appointed in 1875 organist of St. Mary's, West Kensington ; in 1882 organist and music master to Rossall School, and in 1887 succeeded Dr. G. M. Garrett as organist of St. John's College, Cambridge ; Fellow of the Royal College of Organists, 1879 ; graduated as Mus. Bac., Oxford, 1888 ; Mus. Doc., 1893.

Swift, James Frederick, son of Joseph Swift; born at Manchester, December 28, 1847; removed to Liverpool in 1851, and was educated at the Commercial School of Liverpool College; at an early age he displayed a remarkable talent for music, and performed in public as a pianist when twelve years old; in 1863 became organist of the Cranmer Wesleyan Chapel; afterwards for ten years organist of St. Andrew's Church, and in 1886 appointed organist of St. Bride's Church, all in Liverpool.

Sykes, Sir Frederic Henry, Bart., son of Sir Francis William Sykes, Bart., and Henrietta, daughter of Henry Villebois, Esq., of Marham; born 1826; succeeded his brother, 1866; died, 1899.

Tallis, Thomas, born about 1520; a gentleman of the Chapel Royal in the reigns of Henry VIII., Edward VI., Mary, and Elizabeth; organist of Waltham Abbey till its dissolution in 1540. He died November 23, 1585, and was buried in the chancel of the parish church of Greenwich.

Teschner, Melchior, was precentor at Fraustadt, in Posen, about 1613, and subsequently pastor of Oberprietschen, near Fraustadt. His biography is obscure.

Thomson, Rev. Andrew Mitchell, son of the Rev. John Thomson; born at Sanquhar, Dumfriesshire, 1778, and baptized July 11; licensed by the Presbytery of Kelso, 1802, and in the same year ordained minister of the parish of Sprouston, Roxburghshire; in 1808 elected minister of the East Church, Perth, and in 1810 of New Greyfriars', Edinburgh; on the erection of St. George's Church, Charlotte Square, Edinburgh, he was appointed by the Town Council minister of that church, and inducted June 16, 1814; degree of M.A. conferred on him by Edinburgh University, March 14, 1811; D.D., by Marischal College and University, Aberdeen, November 1, 1823; died suddenly, while returning from a meeting of Presbytery, February 9, 1831; buried February 15, close to St. Cuthbert's churchyard, in a piece of ground which now belongs to the trustees of St. John's Episcopal Church.

Thorne, Edward Henry, born at Cranbourne, Dorset, May 6, 1834; received his musical education under Sir George Elvey, at St. George's Chapel, Windsor, where at the early age of twelve years, he was, on account of his exceptional talent, promoted to be his master's deputy at the organ. When eighteen years of age, he was appointed organist and choirmaster at the Parish Church, Henley-on-Thames, and in 1863 he filled similar offices in Chichester Cathedral. Leaving Chichester, he held the following appointments:—St. Patrick's Church, Brighton, 1870 to 1873; St. Peter's, Onslow Gardens, South Kensington, London, 1873 to 1875; St. Michael's, Cornhill, 1875 to 1891, when he was elected organist and choirmaster of St. Anne's, Soho, which position he still holds.

Tilleard, James, born 1827: held a position of trust at the Education Office, London; occupied his leisure with music, and was both a composer and teacher; died, January 17, 1876.

Tours, Berthold, born December 17, 1838, at Rotterdam: pupil of his father, who was organist of the St. Lawrence Church and Verhulst: afterwards studied at the Conservatories of Brussels and Leipzig; in 1861 settled in London; died March 11, 1867.

Troyte, Arthur Henry Dyke, born May 3, 1811: second son of Sir Thomas Dyke Acland, Bart., of Killerton, Devonshire; educated at Harrow School and Christ Church, Oxford, where he graduated in 1832; assumed the name of Troyte instead of that of Acland in 1852; died near Dorchester, June 10, 1857.

Turle, James, son of Mr. James Turle; born at Somerton, County Somerset, March 5, 1802; chorister at Wells Cathedral from July 1810 to December 1813; afterwards articled as a pupil to an uncle of Sir John Goss; organist of Christ Church, Blackfriars, Surrey, 1819 to 1829; of St. James's, Bermondsey, London, to 1831; acted as assistant to George Ebenezer Williams, organist of Westminster Abbey, and afterwards became the permanent deputy of Thomas Greatorex, Williams's successor. On the death of Greatorex, July 1831, Turle, who was then

only twenty-nine, was appointed organist and master of the choristers by Dean Ireland. Turle acted as organist at some of the great English musical festivals, notably the one held at Norwich in 1839, when Spohr's oratorio 'Calvary' was produced under the direction of the composer. He was also one of the organists at the Handel Festival held in Westminster Abbey in 1834. Turle retired from active duty on September 26, 1875; he retained a titular connection with the Abbey, and lived in his cloister-house till his death, which took place on June 28, 1882.

Turle, Robert, brother of the preceding, born either at Somerton or at Taunton, March 19, 1804; organist of Armagh Cathedral from 1823 to 1872; died at Salisbury, March 26, 1877.

Turpin, Edmund Hart, born at Nottingham, May 4, 1835; pupil of Charles Noble of Nottingham and others; organist of St. Barnabas Catholic Church, Nottingham, from 1850 to 1864, performing by deputy from 1857, when he removed to London; organist of St. George's, Bloomsbury, from 1869 to 1888; now organist of St. Bride's, Fleet Street; honorary secretary of the College of Organists since 1875; degree of Mus. Doc. conferred on him by the Archbishop of Canterbury, 1889.

Turton, Rev. Dr. Thomas, born February 25, 1780; educated at Cambridge, and in 1805 proceeded B.A., being Senior Wrangler; in 1806 elected a Fellow of his College, and in the following year succeeded to the office of tutor; graduated M.A. in 1808, and served the office of moderator for the years 1810, 1811, 1812; Lucasian professor of mathematics, 1822 to 1827; rector of Gimingham and Trunch, Norfolk, 1826 to 1827; regius professor of divinity at Cambridge, and prebendary of Lincoln Cathedral, 1827; canon and dean of Peterborough, 1830 to 1842; dean of Westminster, 1842 to 1845; bishop of Ely, 1845; died at Ely House, Dover Street, London, January 7, 1864.

Tye, Christopher, graduated as Mus. Bac. at Cambridge in 1537; Mus. Doc., 1545, and in 1548 was admitted *ad eundem*

at Oxford. Recent investigations by Mr. W. Barclay Squire show that Tye was in orders, and held successively the rectories of Little Wilbraham, Newton, and Doddington-cum-March. He was at Wilbraham in 1564, and on September 12, 1567, John Walker was presented to the living on his resignation. On March 15, 1570, the rectory of Newton was conferred on George Bacon on Tye's resignation, and on March 15, 1572, Hugh Bellet was presented to the living of Doddington-cum-March on the death of Tye. He was a gentleman of the Chapel Royal in 1545; musical preceptor to King Edward VI., and organist of Ely Cathedral, 1541-3-1592.

Tyler, James Sherman, born in South London, October 20, 1842; amateur musician. Mr. Tyler has been connected with the Children's Special Service Mission in London from its commencement, and in conjunction with his brother, Mr. Samuel Tyler, conducted the South London Central Services of that Mission from June 1867. These services were the immediate result of the memorable visit of the Rev. E. Payson Hammond, of America, and were under the joint-superintendence of Mr. Tyler and his brother for twenty-three years. He is now engaged in holding special services and missions for children in different parts of the country, including seaside services during the summer.

Urhan, Chrétien, born at Montjole, near Aix-le-Chapelle, February 16, 1790; in early life showed great aptitude for music, and received his primary tuition on the violin from his father, who likewise instructed him in composition; the Empress Josephine having heard him perform in 1805, caused him to be instructed in composition by Le Sueur at Paris. He became famous for his performances on the viola d'amour, and Meyerbeer wrote specially for him the solo for that instrument in the 'Huguenots.' He was solo violinist in the orchestra of the Grand Opera; organist for some years of St. Paul's Church; died at Belleville, near Paris, November 2, 1845.

Vincent, Charles John, born at Houghton-le-Spring, Durham, September 10, 1852. His father, Charles John Vincent, was organist of St. Michael's Church in that place. In 1864

Vincent entered Durham Cathedral as a chorister, studying under Dr. Armes after receiving his first lessons from his parents. In 1869 he was appointed organist of Monkwearmouth Parish Church; studied at Leipzig Conservatorium, 1876-78; graduated Mus. Bae., 1878, Mus. Doc., 1885, Oxford; organist of Tavistock Parish Church and Kelly College, 1878; and of Christ Church, Hampstead, London, 1883-91; honorary secretary of the London section of the Incorporated Society of Musicians, and divisional (Oxford) honorary secretary, Union of Graduates in Music; examiner for Trinity College, in which capacity he visited South Africa, 1893, and Australia, 1897.

Vulpius, Melchior, born at Wasungen, in Thuringia, 1560; about 1600 became precentor at Weimar; died there 1616, or, according to some, 1621.

Wainwright, Richard, son of John Wainwright; born 1758; some time organist of the Collegiate Church and St. Ann's, Manchester; succeeded his brother Robert at St. Peter's, Liverpool, September 1782; afterwards organist of St. James's, Toxteth Park; reappointed to St. Peter's, 1813; died August 20, 1825.

Wainwright, Robert, son of John Wainwright; born 1748; succeeded his father at the Collegiate Church, Manchester; accumulated the degrees of Bachelor and Doctor in Music at Oxford University, April 29, 1774, on which occasion a grand Te Deum of his composition was performed; appointed organist of St. Peter's, Liverpool (now the Cathedral), March 1, 1775; died July 15, 1782.

Walmisley, Thomas Forbes, son of William Walmisley, clerk of the papers to the House of Lords; born at Westminster, May 22, 1783; chorister in Westminster Abbey; studied under Thomas Attwood; assistant to William Horsley at the Female Orphan Asylum, 1810; succeeded Robert Cooke as organist of St. Martin-in-the-Fields, 1814; resigned 1852; died at Earl's Court, July 23, 1866.

Walton, Herbert Francis Raine, born at Thirsk, Yorkshire, February 27, 1869; studied under his father, who was a

schoolmaster, and organist of the Parish Church of Thirsk ; when twelve years of age appointed organist at Kirkby Wiske Church, studying at the same time under Dr. John Naylor of York Minster ; in 1880 gained a three years' open scholarship at the Royal College of Music, London ; studied under Sir Walter Parratt, Sir Hubert Parry, Mr. Frederick Cliffe, and others ; in 1890 accepted the post of private organist to the Earl of Aberdeen, and two years later appointed organist and choirmaster of St. Mark's Church, Leeds ; in 1897 succeeded Dr. A. L. Peace as organist and choirmaster of Glasgow Cathedral.

Watson, James, born at Glasgow, June 10, 1816 : educated at the Grammar School there under Dr. Angus, and afterwards at the High School under Dr. Dymock ; removed to London in 1832, but returned to Scotland in 1838 : about 1844 became joint-editor with Dr. Horatius Bonar of the weekly newspaper, the Border Watch (now the Border Advertiser), to advocate the spread of Free Church views ; in 1845 became a partner in the well-known firm of James Nisbet & Co., publishers, London, and at Mr. Nisbet's death, chief partner ; member of the London School Board from 1870 ; died in London, September 1, 1880, and buried in Highgate Cemetery.

Webb, George James, was born at Rishmore Lodge, near Salisbury, Wiltshire, June 24, 1803. His father was a farmer, but a man of educated taste and ample means, and intended his son for the ministry ; the latter, however, manifesting a strong preference for the musical profession, his wishes were yielded to, and music became his chosen calling ; studied under Alexander, professor of music in the school at Salisbury ; appointed to a church at Falmouth, an office he resigned in 1830, in which year he removed to Boston, U.S.A. ; organist of the Old South Church there for forty years : appointed in 1833, with Dr. Lowell Mason, professor of music in the Boston Academy of Music ; established in 1836 (also with Dr. Mason) conventions for the instruction of music teachers ; elected president of the Boston Handel and Haydn Society in 1840 ; conductor for a time of the Mendelssohn Choral Society ; in

1870 removed from Boston to Orange, New Jersey, and in 1876 to New York, but returned to Orange, New Jersey, in 1885, and died there, October 7, 1887.

Webbe, Samuel, born in 1740; his father having been a governmental official in Minorca. He was at first apprenticed to a cabinetmaker, but his musical proclivities attracted the attention of Charles Brabandt, who gave him some lessons. It is probable that he occasionally acted as Brabandt's deputy at the Portuguese and Bavarian embassies. In 1794 he was appointed secretary to the Noblemen and Gentlemen's Catch Club. About 1793 he was organist at the chapel of the Sardinian embassy. He died in London, May 25, 1816, and was buried in old St. Pancras Churchyard.

Wesley, Charles, son of the Rev. Charles Wesley, and nephew of the Rev. John Wesley, the Methodist leader; born at Bristol, December 11, 1757; became a pupil of Kelway; organist of several churches in London; died May 23, 1834.

Wesley, Samuel, son of the Rev. Charles Wesley; born at Bristol, February 24, 1766; from 1782 pupil for a short time of David Williams, organist of St. James's, Bristol; officiated as deputy organist for one Tyler at the Abbey Church, Bath; came to London, and was candidate for the organistship of the Foundling Hospital in 1798, when, through the interest of Joah Bates, John Immyns, an amateur, was elected; organist of Camden Chapel (now St. Stephen's Parish Church, Pratt Street, Camden Town), 1824; died October 11, 1837; buried in Marylebone old churchyard.

Wesley, Samuel Sebastian, son of the preceding; born in London, August 14, 1810; chorister at the Chapel Royal, St. James's; in 1826 appointed organist at St. James's Church, Hampstead Road, London, and three years afterwards of St. Giles', Camberwell; subsequently organist of St. John's, Waterloo Road, and of Hampton-on-Thames; appointed organist of Hereford Cathedral, 1832; Exeter Cathedral, 1835; Leeds Parish Church, 1842; Winchester Cathedral, 1849; and Gloucester Cathedral in 1865. This post he held till his death, April 19, 1876.

West, Hezekiah, chorister in New College, Oxford, and afterwards lay clerk there, 1822-1824; died 1826.

West, Rev. Lewis Renatus, a minister of the United Brethren's Church; son of Mr. John West; born in London, May 3, 1753; entered the Moravian Boys' Boarding School at Fulneck, Yorkshire, in 1776, as one of the 'masters'; settled in Bedford, June 5, 1782, as tutor in a family, and assistant preacher, resigning December 29, 1783; settled in Dublin, January 28, 1784, as assistant minister, with special care of the young men, of the Moravian congregation; ordained deacon of the Brethren's Church by Bishop Traneker, April or May 1785; from about 1790 to 1795 minister of Gracehill, Ireland; afterwards resident at Mirfield, Yorkshire; also at Bath and Bristol; became minister of the Brethren's Church at Tytherton, Wiltshire, in 1809; died there, August 4, 1826, and is buried at the Moravian Burial Grounds.

Wheall, William (or Weale), graduated Mus. Bac. at Cambridge in 1719. He was organist of St. Paul's Church, Bedford, and probably received that appointment when the organ was erected by Gerard Schmidt in 1715. For a long period Wheall's biographers, without exception, gave his year of death as 1745, but in the burial register of St. Paul's, Bedford, it is recorded that he was interred September 4, 1727.

Wilkes, John Bernard, studied at the Royal Academy of Music, London, from 1842 to 1846; about 1860 organist at Monkland Church, near Leominster, Herefordshire, when the Rev. Sir Henry W. Baker was vicar; afterwards organist of St. David's, Merthyr Tydvil, and then of Llandaff Cathedral, 1861 to 1865; after which he settled in London.

Willing, Christopher Edwin, son of Mr. Christopher Willing, alto singer and assistant gentleman of the Chapel Royal; born in Devon, February 28, 1830; chorister at Westminster Abbey under James Turle, whose pupil and deputy he afterwards became; appointed organist at Blackheath Park Church when fifteen years of age; organist at the Foundling Chapel, London, March 11, 1848; resigned November 12, 1879; for a few years

organist at All Saints', Margaret Street, and St. Paul's, Covent Garden ; for many years organist and sub-conductor, under Sir Michael Costa, of the Sacred Harmonic Society ; first conductor of the Festival of St. Alban's Choral Union, conducting it for upwards of twenty years.

Wilson, Hugh, was born at Fenwick, Ayrshire, in 1766, and baptized December 2. He received his education at the village school, and afterwards learned the shoemaking trade with his father, John Wilson. In his spare moments he applied himself assiduously to the study of mathematics and kindred subjects. A favourite pastime of his was the making of sundials, and one constructed by him was lately to be seen at Fenwick. He occasionally led the psalmody in the Secession Church there, and was able to add to his income by teaching the villagers the ordinary branches of education and music. About the end of the eighteenth century Wilson removed to Pollokshaws, where he made the acquaintance of Mr. William Dunn, in whose mills there and afterwards at Duntocher he held important positions ; being a skilled draughtsman and calculator, his services were highly valued by Mr. Dunn. Wilson filled the office of a manager in the Secession Church at Duntocher, and founded, with one James Slimmond, the first Sabbath school at Duntocher. He died on August 14, 1824, and was buried in the churchyard of Old Kilpatrick.

Woodbury, Isaac Baker, born at Beverley, Massachusetts, October 23, 1819 ; apprenticed to a blacksmith in Boston, and spent his spare time in educating himself and learning the violin ; in 1839 he became a member of the Bay Street Glee Club ; visited England in 1841, 1851, and 1856 or 1857 ; settled in New York, 1849 ; in 1858 started on a trip to the South for his health, and only reached Columbia, South Carolina, where he died, October 26, 1858.

Woods, Francis Cunningham, son of Mr. Alfred Woods of Ingate Lodge, Beccles ; born in London, August 29, 1862 ; student at National Training School for Music, under Sullivan, Stainer, Bridge, Prout, and others ; organist of Brasenose

College, Oxford, 1883-1886; organist of Exeter College, Oxford, 1886-1895; private organist to the Duke of Marlborough, 1891-1894; conductor of Oxford Choral and Philharmonic Society, 1893-1895; conductor of Finsbury Choral Association (London), 1897; organist and music master, Highgate School, 1896; graduated Mus. Bac., Oxford, 1891; M.A., Oxford, 1890; Fellow of the Royal College of Organists.

Woodward, Richard, son of Richard Woodward, vicar-choral of St. Patrick's and Christ Church Cathedrals, Dublin; born in Dublin about 1744; organist of Christ Church Cathedral, Dublin, 1765; vicar-choral of St. Patrick's Cathedral, 1772; master of the choristers of both Cathedrals; graduated Mus. Bac., Dublin, 1768; Mus. Doc., 1771; died at Dublin, November 22, 1777.

Wright, Thomas, born at Stockton-on-Tees, September 18, 1763, was the son of Mr. Robert Wright, organist of that town, and early evinced considerable musical ability. When eleven years old he was assistant to Garth, organist of Sedgefield, and a few years later pupil and assistant with Thomas Ebdon, organist of Durham Cathedral. In 1785 he was appointed organist at Sedgefield, an office he held until he succeeded his father in 1797 as organist at Stockton. He resigned the organistship at Stockton Church in 1818. During a professional engagement at Archdeacon Headlam's, he was seized with fatal illness, and died at the Rectory, Wycliffe, near Barnard Castle, November 24, 1829; being buried at Norton, near Stockton.



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